

DRAMATIC EVENTS OF THE

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PRICE TEN CEN

A New Life for the Theatre.

No wonder that the age of Elizabeth was brilliant and romantic; that it had an imperial Queen in its ruler and Sir Walter Raleigh as its chief gallant, and that the face of the English world was sprinkled thick with statesmen. courtiers, warriors, lawyers and men of great intellectual ascendancy. Not only the incidents of the age cheered them. Explorations of far countries, constant adventure and new characters rose every day to the surface.

We must not forget that this condition of things was not only represented in the drama, but that it was hastened and incited to its work by what they had placed before them on the

By the great dramatists of the period nightly were they treated to some new creation arousing heroic emotion or opening the heart to the mirthful phases of humanity. Tragedy and comedy did their duty fully and well, and British audiences never failed to be supplied with a fresh succession of idealized personages who gave to them new worlds of observation, reflection and amusement.

Where is our pageantry of the stage? Are the prophets all dead? Is it not possible that some man should arise who, taking pity on our miserable condition and depressed spirits, created by the doleful monotony of realistic journalism-cannot some divine spirit appear among us and put soul and spirit in us with a new Falstaff, a honey-tongued Marc Antony, a genial poltroon in a cousin or some other near kin to Bob Acres, and a whole family of social merry makers, as in The School for Scandal?

Are we to be forever put off with the machine jokes of the funny men of the newspapers and the automatic grins and insensate horse-laugh of farce-comedy and the huggermugger divertisement and variety show? Can we not have again genuine, genial, sunny comedy-the comedy of genius and the pure humor that belongs to genius alone? Are not all the means and appliances of lavish outlay in the equipment of the stage and wrestling energies employed to grasp attractive new plays equal to an effort to drag to the fsont one man born to be a light to the stage, a blessing to actors, and become a joy forever to beaten-down and discouraged audiences?

A well-intentioned paragraphist asserts that the stage is weary of waiting for the American dramatist of talent and power, and he adds: but he will be thrice welcome when he comes. A word in this utterance involves the fatal error on which our managers proceed; they depend too much on mere "talent" or mere mechanical agencies and devices. The moment they discover in a new offered play the slightest indications of "genius," they turn their backs upon it as not in form.

Will new men join the ranks of management, or the old managers turn a new leaf and review the dramatic field from an original point of view, and not contrive by mere perfunctory repetitions, or shall we still struggle in the slough of despond? Whatever manager has attempted novelties with a sign of vital life in them and stood by them mantully, has succeeded. We would like to see more of this heroic administration of the Theatre, and the wooden idols that have been so persistently worshipped summarily despatched to the lumber room and scheduled in the stage vaults as dead sticks.

Vitality of Italian Opera.

Scarce a day passes that we do not hear the fashionable platitude that, like Shakspeare, the Italian opera is moribund and that the death sentence is written over against it. The revival in Paris of Verdi's La Traviata and its successful adoption by the paying Parisian public at the present moment is a standing protest against any such false idea. The revival is a triumphant one, and that in a metropolitan centre which of all others, from the very nature of the population, might be expected to crowd out the solid work of musical genius, the masterpieces which call for a liberal and appreciative technical knowledge on the part of the audience, in favor of ephemeral and perhaps more amusing opera comique. That this latter class of production should be popular, need ex cite no surprise. The people need amusement—the overworked lawyer finds relaxation in endeavoring to discover a plot where perhaps none exists. The overworked physician finds in The Chimes of Normandy a pleasant foil to the ex-cited ringing of his night-bell during his first sleep. The overworked dramatic and musical critic, even, may snatch some comfort in see-ing such a piece if he strolls in during a run, out his note-book. And last, not least, that other with the mind.

great insatiable, the public, the plodding, taxpaying, home-sustaining national backbone-the public likes to throw off the yoke of daily care which galls its neck and listen to a tissue of musical nonsense which for an hour or two diverts its mind from the perennial bread, butter and assessment questions and fills its ears with tuneful numbers which jingle lightly in his memory for days.

The opera proper, however, appeals to a somewhat different order of minds. While there are in most of the operas vast quantities of beautiful music which strike as forcibly on the taste and imagination of the uninstructed as of the initiated, yet the bulk of operatic music requires for its full reception minds which have been trained in those surroundings of musical refinement which open the under standing to a nice feeling for the higher grades

The American voices seem likely to rival the Italian in richness, quality and high register, and there are scattered over the country in obscurity many persons possessing abilities to become artists of the first musical rank. If the American Opera Company, by the opera tions of its schools and public performances, brings some of them to the front, a great national advancement in this respect will have taken place. It is only to be done by facing the greatest difficulties and dealing with them fairly and honestly.

La Traviata, a masterpiece which Verdi wrote in eighteen days, is one of those test operas which, in spite of the present successful representation in Paris, can not be so well sung by French voices as by American or Italian, on account of the sustained high range of its notes. In the first place, French voices, of musical composition, and which are fitted to if they have sufficient power, lack sweetness;

of Henry R. Browne, the sculptor, wh hand and genius shaped the equestrian statue of Washington which stands under close observation from the windows of this office. It is a noble work to contemplate at any and all times, and lifts up the spirit to a heroic level from above the turmoil and flow of trade and traffic sweeping on athwart its ped stal.

The record of the sculptor sets forth that at Newburg, on Sunday, July 10, he died. He was born at Leyden, Mass., in 1814. He began drawing at the age of twelve, and when he was eighteen years of age he went to Boston to study portrait painting, but turned his attention to sculpture. After a course of study in Italy he settled in Brooklyn, and commenced casting bronze, producing the first bronze statue ever cast in America. Among his works are the bronze statue of De Witt of musical composition, and which are fitted to judge, at least to some extent, of the pro- in the second, the training of voices to the Union square, New York, the Lincoln statue

The tenting season is no lo tertainments are now given . Opera, minstrelsy and vandeville

It is only in the past few a have begun to det the lands: bers. It is probable that the

the thousand and one feats chained our attention as they that of our grandfathers.

Solomon's New Opera

"Rehearsals of Hoyt and S opera, The Maid and the M going on daily," said James C. ROR reporter, "and it will be only engagement of a princ of Tony Hart, who will o comedy part. I am arrange with the assistance of Mr. I week. I think the libretto will be surprise to the admirers of Mr. surprise to the admirers of Mr. Ho the music of Mr. Solomon is certainly

Mr. Hoyt wrote the piece some time but the music and finishing touches have a added within a few weeks.

"The scenery will consist of three ex-These scenes will be painted fro tions taken from views in " America." The costumes will be fanciful. There will be a very catchy bit in the first act, consisting little negro boys dressed as jockeys, sing and dance. In the secondact a reel is danced. The chorus will

"Was there any truth in the repo Dixey was to have appeared at the on Sept. I, before this last arranges

onsummated?" asked the reporter. hear of such an en application from Mr. Rice, to get the Standard for some su I neither declined nor accepted, le depend upon circumstances when I America. My regular opera compa open its season in San Francisco on A 30, with my production of The Mikado organization will remain pretty same as that of last season, with Ryley as the comedian, Harrie senor, Vernona Jarbeau and Mrs. 6 with the addition of a new prin person of Alice Rees, who er bert and Sullivan's heroines in Madeleine Lucette. I shall with this company several



FANNY GILLETTE.

foundly scientific knowledge and consummate

skill set forth in many of the grander works. It is the same in the sister art of painting; there are plenty of worthy people who would prefer a gaudy pot-boiler which tickled the eve to the finest piece of chiaro oscura Rembrandt ever painted; while, on the other hand, the appreciative artist or the advanced amateur will periectly revel over the subtleties and wonderful technical excellence of the Rembrandt and feel a sort of shock at the harshness of the showy "tea tray." The grand harmonies of Wagner's Tannhauser requiresome knowledge of music to feel the force-to develop the flasame with others. In other words, such music sounds well to every one, but a long way the growth. best to those whose knowledge enables them to detect the artistic excellences as well. The one class takes in the melody with the ear, the

French pitch, which is of distinctly lower tone in New York and Brooklyn, and the eques than that of most other nations, leaves French voices practically impaired for the great strain of an opera mostly written for high registers. Not only musically but dramatically this opera is very trying. The death of Violetta as acted by Piccolomini was perhaps in its way as re- 1858. markable as anything of its kind. The reports from Paris say that Madame Salla acquits herself splendidly in the part, being worthily supported by MM. Talazac, the tenor, and Bouvet. the baritone. This successful revival of the opera in Paris, then, should help to dispel any fears of its decadence, and strengthen the vor. if one may say so-of them; and it is the hands of the American Opera in every legitimate effort to establish opera as a home

Under Our Eye.

patriotism if it failed to take note of the death victorious return. Where these mansions and trip. I shall also put on A To

trian statue of General Scott in Washi In marble his best known works are "Hope," "The Pleiades," "The Four Seasons" and the statue of General Nathaniel Greene, at Washington. He had resided in Newburg since The statue is a most life-like presentation of

the great man in affairs who gave to us a country and a name among the nations. Much would that bronze presentment have to tell from where it stands, with the capital city of a great Republic at his feet and a far-off look to the millions crowding a continent to the setting of the sun and the dashing waters of the Pa-

He, too, knows something of the immediate vicinage which he now commands. Along these ways wended his soldiers to and fro in It might seem that THE MIRROR lacked local the Revolutionary days in prudent retreat and I secured possession dust

At the Theatres.

painst Brother is the attraction the Windsor Theatre. The piece al and without any discernible introduces two dogs of great sa ence, that quite take the palm man colleagues in the cast. Dog ed to be popular in the old Bowery They were all of the same stamp, the being devised with a view to intro se canine accomplishment in a supthrilling manner. Of course such pieces ld possess little if any merit, but they nt" nevertheless with the not unduly fas ygoers of the region in question. In er Against Brother the fine mastiffs Tiger and Lion go through with their business very ly. They are supported by the Leonze s, pretty and vivacious Emily Kean rai people whose names are unknown an programmes. Next week, N. S. Wood and a company containing several old favorites of the Bowery-among the rest Joseph P. Winter, Maurice Pike, Mrs. W. G. Jones and Millie Sackett-will be seen in that very ancient chestnut, The Life and Adventures of Jack Sheppard from the Cradle to the

For one or two performances during the last alf of her engagement at the Windsor Theatre inst week, Rose Levere appeared in Romeo and Juliet. Although a trying role, Miss Lere's Juliet was in many respects superior to er Leah. The role of the love-stricken maiden is a severe test to the beginner, but Miss Levere stood the ordeal and placed some very good work to her credit. The faults of elocun in Leah were noticed in Juliet, especially in the earlier acts. In the later acts, where the more intense passion of love was depicted, Miss Levere frequently delivered her lines and acted with dramatic power. There have been far inferior presentations of the tragedy in this city in recent years, both as to star and com-Alexander Salvini was the Romeo. He d the part finely, but in the more impasoned delivery of his lines he was somewhat distinct. The Mercutio of John A. Lane was well played. L. F. Rand was a dignified Cap-Louis Barrett gave an acceptable perce of the Friar. Gussie De Forrest was a stately Lady Capulet, and Mrs. Carrie Jamion gave satisfaction to the audiences as the doting but garrulous Nurse.

Prince Karl is making a record that sur prises everybody, including the star and the hor. When it was first produced at the Madison Square the general opinion seemed to be that the comedy's career would be short and estrous. But by dint of judicious management and rewriting the production was speedted into acceptable shape, and the business became and has since continued to be remarkably good for this time of year. Prince Karl will be kept on several weeks longer.

Humbug, at the Bljou, is having a tolerable prosperous time of it. The diminution of nts has naturally concentrated patrone, so Mr. Reed and his comedy receive a fair share of it.

The Musical Mirror.

The last week of the McCauli company's stay Wallack's is made interesting by the revival of Falka in a very creditable style. The eretta, which was one of the real suces of Colonel McCaull's sojourn at the and sung in a decidedly meritorious manner Bertha Ricci repeats her success in the role of hing niece of General Von Falbach, while Wilke, Alfred Klein and Harry Macin their old parts, respectively s, Pelican and Arthur, are again the ree of much enjoyment. De Wolf Hopper funny as Falbach, although he gives a n the creator, Mr. Ryley. The surpris nd hit of the representation was George C. e. Jr.'s. Tancred. The chorus is and the scenery modestly effective. nd on Monday night was in a state of setty constant revolt against the singers. itly Signor De Novellis was handicapped

Erminie runs prosperously along at the Casino. On the hot nights of last week there selderable drop in the attendance but the return of cool weather has brought about diate return of crowded houses. Erminie is the greatest success the Casino has

How Kit was Written.

Edward Spencer, of Baltimore, was, to my ng, best of American dramatists. True, ver wrote a successful play, but he had ative faculty and the genuine dramatic t. His dramatis persona were not chiseled ut of one block; they were each and all disoct characters in form, purpose and, above in individuality. But, like most literary ocer was always in debt and in trou-The latter his proud spirit enabled him aly confront; but the former, coupled e premature death of his wife, at last

etain pressing needs, Spencer a three-act drama, entitled Across He could find no purchasers for chare because I added a new first act

ently published it in the Sunday Tele. ore, under the title of "Waste Water Gulch."

The drama had one very strong "sit telegraph scene, which I thought worthy of preservation. Unfortunately it was preserved; but not to poor Ned's advantage. It subse quently reappeared, in a very crude form, in the drama known as Across the Contiwhich Doud Byron atterward purchased and

Mind. I don't assert that the author of th latter play profited by the fact of Ned Spencer' work having been accessible to him (it had been for months in possession of his manager) to crib the idea. I simply remark upon the remarkable family resemblance of the two titles, and upon the striking similarity of the two telegraph situations in both plays-the only scene in truth which possessed any commercial value in either.

Spencer always insisted upon it that as a matter of record he had the priority of copyright, and at one time desired to assert his legal claims, as against Byron's right of purchase; but knowing the latter's perfect innocence of wrong in the matter, and unwilling to assert a prosperity manfully and honorably earned, I refused my consent. I was in a position to control the question then.

Desiring to try his hand on another work, Spencer asked me for a subject. I pointed out to him that though the stage had been thronged with "Westerners" and Yankees, it had seldom if ever portrayed a typical Southerner, and suggested Joseph Jefferson as proper representative of the character. A month later Spencer sent me the MS. of a new drama which he had christened Down the

I was then managing the Olympic Theatre in New York, and could with difficulty spare time for the perusal of the work. However, I read it at last and returned it with my objections. These he evidently thought not to have been well taken. He paid no practical attention to them and offered the play in its original form to every manager and male "star" that he could conveniently reach.

But nobody wanted the drama; at least no body bought it, and, utterly discouraged, Spencer again sent me the MS., with a request that I would either sell it for \$300 or lend him a small sum of money on its security.

At this stage, Billy Florence directed my attention to Frank Chanfrau's need of a play to succeed Sam. I seized upon the hint, an at once sent Chanfrau the MS. for perusal but requested a definite reply before nine o'clock the same night, as I had a customer in waiting for the drama

'Twas the old "gag": We had failed to sell the play; 'twas a question in my mind whether I could give it away.

Chanfrau was prompt to the appointment and coming at once to "Hecuba," accepted the work at the price I had with many misgivings named-\$300. He offered to give me an additional \$100 if I would make any alterations in the play that after its production might seem necessary, and also permit him to change its name.

His offer was accepted. He re-named the piece Kit, the Arkansaw Traveller, and produced it at Meech's Academy of Music, Buffalo. Tom De Walden, the then agent for Chanfrau, had tried to lick the play into the desired shape; that is to say, he found the Black B'ar Story in a series of Western sketches, and introduced it into the play; and he introduced a line or two here and there.

Chanfrau himself suggested the introduction of Col. Faulkner's "Arkansas Traveler" dialogue in order to justify his selection of the alias title

The piece failed and Chanfrau returned to New York discouraged. As he phrased it, he was "three hundred dollars out." De Walden was even more emphatic in his condemnation The piece, he said, had nothing in it, and even qualified success was therefore impossible.

I thought differently; Chanfrau's account of the effect of the performance upon its audi ences convinced me that the story was all right, but that something was wrong with its produc

The defect presently came to be understood: Kit as performed was a tragic role, whereas Chanfrau had achieved popularity as a come dian. Decidedly the piece must be re-written its hero re-cast in a different mold. I proposed that De Walden should undertake this revision. He not only flatly refused, but insisted that he should not be quoted as autho of the trash. According to his views, the effect of such a connection would be most injurious to his literary reputation.

Chanfrau now held me to my agreement to re write the play, and after considerable delay and many performances of the play, I did so. I developed the roles of the "Two Beats" and the negro, incorporating to that end all the "gags" which seemed proper or had "told." I touched up the character of "Kit," re-writing the prologue and the two succeeding acts.

A new dilemma now arose. De Walden had forbidden the use of his name as author, and so had Spencer, who very properly contended that the work as now presented was not his bantling at all. It was, however, deemed unwise to give the play anonymously and I induced Spencer to consent to the use of his name as author, by promising my own with it, and thus to haive the odium of its failure.

In this amended form the piece was first

day Street Theatre in November, 1869. The es of the pro lete. I paid Chanfran \$450 a week for rvices, and received \$1,800.

From that time until his death in 1884 Chanfrau and myself were associated in business The gross receipts of Kit in that period ex ceeded \$2 000,000. Chanfrau's share in the city of Boston alone was something over

\$65,000. Some four or five years after the pl y had ne famous, I one day received a letter from De Walden complaining that injustice had been done him in the omission of his name from the authorship of the play. And Spencer about the same time whimstcally protested that his work was "ambitiously claimed by as many authors as 'The Beautiful Snow,'"

CLIPTON W. TAYLEURE.

George Zebold's Insanity and Death.

George W. Zebold, the well-known theatrical manager, died early on Monday morning at Bloomingdale Asylum, to which retreat he had been taken on last Thursday. Mr. Zebold was one of the most popular men in the profession. His habits were exemplary-quiet, hard-working and steady. He did not drink or use tobacco. The first symptoms of aberration of mind were noticed by Mrs. Z bold. This was two or three weeks ago, They were slight, and but little was thought of them at the time. On July 5 the symptoms became serious. The stricken manager went about town purchasing worthless articles. Most of them took the shape of accessories of the toilet, such as tooth-brushes, sponges, combs, etc. His aberration finally developed itself into the idea that he was immensely wealthy. In spite of this delusion, and the fact that he had quite a large sum of money about him, Mr. Zebold took the loan of small sums from almost everybody he met on the Square, returning them. however, in a few minutes.

On Wednesday last his vagaries took a more serious form. He began riding about town in backs and ordered an expensive dinner at Delmonico's The St. James and Union Square Hotels were both visited, and the demented manager caused quite a disturbance by asking for money, under the impression that by signing his name to the hotel register he could have whatever he desired. Seeing that his confinement was necessary, Mrs. Zebold, together with Dr. Hepburn and Frank B. Bowers, accompanied Mr. Zebold to Jefferson Market Court, where he was confined temporarily prior to the making out of the papers necessary for his removal to Bloomingdale. The demented manager's condition at that time was serious, although there was a chance for his recovery. He imagined that he owned all of New York, and that the contents of the City Treasury were all at his dis-

The cause of Mr. Zebold's insanity and death is unknown. For the past two years he had been troubled with an affection of the eyes, which at times almost blinded him. Quite a number of his friends believed that the medicines which he used to overcome this affliction may have affected the brain, but all of the doctors concur in saying that this was impossible. All that was used was a hypodermic injection of strychnine, and, instead of exciting the brain. that medicine has a quieting effect. Mr. Zebold had been under treatment for his eyes to Dr. Agnew, Dr. Seguin, Dr. Hepburn and Professor Swift, and none of these had ever discovered any evidences of insanity. They reason of the sudden aberration.

Mr. Zebold was known in the professon as an unassuming but able manager. During the Summer months he held positions on the racecourses which called for the exercise of rare mathematical skill, yet he was never known to make a mistake or to have a single error in his accounts. Mr. Zebold lived with his wife and one child, a boy, at No. 252 Lexington avenue. Brooklyn. He was most devoted to his family, and spent most of his time, when not at work, with them. He was born in Cincinnati, and was a little over forty years of age at the time of his death. His first start in life was as a clerk for J. R. Hawley, a newsdealer of Cincinnati, from which position he advanced to that of treasurer for Manager R. E. J. Miles, of the Grand Opera House. Mr. Zebold left this theatre to go to Havana with a circus, and while in the tenting business earned the title of "The Great Champion Ticket Seller," on account of the rapidity with which he dealt out the tickets. Later on Mr. Zebold acted as manager of The Romany Rye for Brooks and Dickson, William J. Scanlan, Herrmann and Lotta, and but for the untoward event of his insanity and death would most probably have been engaged by Al. Hayman to superintend the tour of Osmond Tearle. The funeral of the dead manager will take place this morning at eleven o'clock.

Orthoepy.

A very enjoyable performance is that that the Bijou is offering its patrons just now. Roland Reed, the central figure in the cast, is surrounded by people that seem to me to get out of their respective parts all that is in them. S. W. Glenn, for example, as Jacob Barts, gives as finished, as artistic a personation of an old English speaking German as it would be possible to conceive of.

As has been my wont of late, when I have seen a performance, I noted what I conceived produced under my management at the Holli- to be the mispronunciation of the players.

There were not many and more than half of what there were were made by the star, whose unaccented words are frequently a very different thing from what they should be. Mr. Reed is doubtless quite unconscious of the fact that he always says munt instead of ment, unce instead of ence, ust instead of est and so on. As I have said more than once before, this mangling of the unaccented vowels does far more to vulgarize one's utterance than the occasional misplacing of an accent. It awakens suspicions of uncultured early associations.

The u of industry is not the first, but the second u of sulphur-i. e., it is not a short

Inquiry was accented differently by different members of the company. The accenting of the first syllable is said to be a Scotticism. and is not authorized by any orthoepist.

The o of such words as possess, police, position, etc., is pronounced long only by pedantic

Miss Hastings, whose utterance in the main is charming, seems to have forgotten that u preceded by r or the sound of sh in the same syllable is generally sounded like long oo, else she would not pronounce it in truth like the u of duty.

An occasional half hour given to the studying of a certain little manual entitled "The Orthoepist" would better the pronunciation of ALFRED AYRES. many.

Professional Doings.

—John A. Stevens is in the city, bronzed stoutish and jolly. -The Conways (George, Lizzie and Mamie)

are summering at Atlantic City. -Joseph Armand, the tenor, is disengaged

He is at his home in Philadelphia. -Pepita will open its season at the Colum

bia Theatre, Chicago, on Sept. 27. -Ida Mulle will star the coming season un der the management of Ben Tuthill,

-A scenic rehearsal of May Blossom will be given at the Lyceum Theatre on Monday night.

-James Owen O Conor is living in a retired part of Hoboken. He is at liberty for next

-Annie Jackson has been engaged by Harry

Mann for Evans and Hoey's Parlor Match -C. W. Tayleure and his daughter, May Tayleure, are guests of Mrs. Chanfrau al

Long Branch. -D. Lichtenstein, owner and manager of the Tarboro (N. C) Opera House, is in the city for a few weeks.

-The Corinne Merriemakers were given an enthusiastic reception at Oakland Garden, Boston, on Monday night. -Harry E. Chase and Sam Morris have just

closed their engagement with M. B. Curtis. The former is returning East. -An Ideal Opera company is in trouble a Rochester, where it was to have opened this

week. The theatre remains closed -Henry T. Chanfrau is spending his Summer vacation at his mother's cottage, Long Branch. He is accompanied by his wife.

-The season of Larry Reist's Grand Opera House, Dayton, Ohio, will be opened on Sept 13 by the Emma Abbott Opera company.

-Raymond Holmes, of the Soldiers' Hom Dramatic company, Dayton, O., jumped his contract and left for parts unknown on last

-Irene Perselle will star next season with Horace Lewis in Two Nights in Rome and lonte Cristo. The tour opens at Troy on August 16.

.The Judge says: "Some actors are striking against Sunday performances, and it seems to as that their persistence in boycotting our Talmage is unfair. -During the rest of Mr. Mansfield's engage-

ment at the Madison Square Theatre the

agement have decided to discontinue the Wednesday matinees. -Alfred Klein, who has again made quite a hit as Brother Pelican in Falka, has been enby Colonel McCaull for his opera com-

my for the coming season -Lola Bartelle, who has been playing the soubrette part in Only a Woman's Heart, is now at her home in Brooklyn. She played a continuous season of fifty two weeks,

—The following company has been engaged for The Rag Baby: Frank Daniels, Bessie Sanson, Harry Conor, Helen Reimer, Rosa France, Albert Riddle, Netta Lyford and T.

-The season at Heuck's Opera Ho Cincinnati, will open August 22, with Milton Nobles as the card, followed Sept. I by the Matt Morgan Diorama Company in a series of battle pictures.

-The following people have been engaged for Hedley and Harrison's Silver King and Youth companies: Grace Thorne, Charles A. Haswin, Mary Mills, Eleanor Moretti, Graham Crawford, Willard Lee, Sam Verney and Charles B. Charteris.

-H. S. Taylor and W. W. Randall are both ooking time for the New Windsor Theatre in Chicago. This is what Phil. H. Lehnen says. Mr. Taylor and Mr. Randall both claim to be doing the sole booking for this house.

—Ore attraction a week is wanted for the Teutonia Opera House, Saginaw, Mich. Manager Beach says that travelling managers booking the Michigan circuit will find it to their interest to reserve a date for the Teutonia.

-Bloom's, 124 Fifth avenue, is the principal headquarters in this city for the making of cos-tumes. There is found a large staff of design-ers, cutters and fitters, who are assisted in their work by thousands of ancient and modern drawing

-King Hedley's travelling company has changed its dates somewhat, owing to the con-templated visit of a circus to St. John, N. B., next week. In consequence St. John is played the latter part of this week and half of next is

-Manager W. E. Bellmer, of Carlinville Til., wants a comic opera company for a Fair-date attraction. As an inducement he offers a house with a seating capacity of 650, thirteen sets of scenery, and says it will do no harm to write for further particulars.

er of the late Lizzh

from several prominent railway of Texas, all tending to show that crop for corn and cotton have never been able. The State has not suffered from and cotton picking will begin in three courses.

-Elaborate preparations are being ma the rooth representation of Erminie at Casino, which takes place early August. The house will be gaily decora the orchestra greatly increased, and a ur and specially designed souvenir will be

-The new Academy of Music at Wilmin ton, Del., will open about the middle of August. It is modern in all respects, and will play only regular-price attractions. Stage 34x47 and proscenium opening 28 feet. The city and suburban population of Wilmington is now 70,000

-Mr. and Mrs. Charles Bell have been summering in Maine, where the former has been doing wonders in trout-fishing. His exploits have been chronicled in the Farmington Phonograph and the Strong Banner of Freedom, and he feels that he could now do the onenight stands of Northern Maine with much profit.

—The Youth company, will open its season under the management of Hedley and Harrison, at the Windsor Theatre in this city, on August 23. Thirty-five weeks, almost solidly ver King company, under the same manage-ment, opens at Harry Miner's new Hoboken Theatre on Sept. 13. Thirty weeks are filled.

-There is a remote possibility of another theatre being added to the Cincinnati list during 1887 88, as Pike's Opera House, origione of the finest amusement resorts in the West, and which is now occupied as the Chamber of Commerce, will, in all likelihood, at the expiration of present lease, be reconverted into a theatre.

-Julius Cahn has purchased the right to the spectacular play, The Bottom of the Sea, which had a run of 350 nights at the Porte Saint Martin Theatre, Paris, in 1879, and will take it out in the season of 1887-8. Jacob Litt, the well-known Western manager, will be asso-ciated with Mr. Cahn in the enterprise. The play is by a French author, and tells an inter-esting story. Thomas Gossman, of the Ly-ceum Theatre, has been engaged for the mechanical work.

-Louise Litta has purchased Annie Lewis' play, Farmer Hathaway's Daughter, and will produce it in conjunction with Chispa. The work of getting the play ready for the stage prevents Miss Litta from making her contemplated trip to Europe. J. P. Johnson is rapidly filling her time, and has secured Boston, Providence, Philadelphia, Baltimore, Chicago, Milwaukee and other leading cities. He accom-panies Miss Litta on tour until Oliver Byron's eason opens.

-Lost in London, the spectacular melodrama which S. H. Cohen manages and in which Newton Beers stars, will be presented with many scenic 'and mechanical effects, Henry E. Hoyt is doing the painting, and is ow at work on five scenes, including a transformation. The management states that the scenery is not dragged in to give weight, but that it is absolutely necessary to the complete presentation of the drama as seen in European cities. The Pan-Pipe Singers of North B will be a novelty introduced. The play will be booked only in theatres of the first-class.

Letters to the Editor.

MR. SOLOMON WAYES WROTH

STANDARD THEATRE, July 11, 1886.

Editor New York Mirror:

Sir:—My attention has only just this moment been called to the San Francisco correspondence in your last issue of The Mirror, which I enclose: Long years ago Joe Redding wrote a waltz for Emelis leiville called the Hebe Waltz, which is still popular ere and elsewhere. The other night Joe found himself company with some friends from New York, and sat own at the piano. They begged him to play something his own composition, and he gave them several. Findy he began to play the Hebe Waltz. He noticed and of faint grin come over the Waltz.

ally he began to play the Hebe Waits. He noticed a kind of faint grin come over the New York faces. He did not quite understand it until an old college chum of his said: 'Say, Joe, that's a little thin.' That's the great hit of Pepita, Solomon's new opera, in New York. Joe was mad. It takes a great deal to make Joe mad, but that did touch him. Next moraing he got a printed copy of the waltz and sent it to his New York friends, and they declare that Solomon has appropriated it and is making a reputating out of it in the East."

I have yet to learn of the famous composition in question, also of the artistic reputation of its composer. It is a piece of the most grass impertinement that I have ever met with during my professional career. And the parties who invented this vile fabrication owe me at least an apology, unless they seek an advertisement through my name. I feel that to say anything further on this subject is but wasting words. Whoever is responsible for the article in question must surely be under some delusion. By inserting this you will oblige, Yours faithfully, EDWARD SOLOMON.

COLORING MATTER.

Six:—The usual accuracy of your printing department is so noticeable that one would as soon expect to find a typographical error in the London Timer as in The Minnon. Curious mistakes have, however, occurred in the London Timer, as for instance when, through the short signalling of a telegraph operator, a report of a political speech on public education represented a member of the Ministry as talking about Government measures for teaching the "kida." Sometimes an alteration of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a single letter does severe things in putting the sevent of a sevent of a sevent of the se

The Giddy Gusher.



Nat Goodwin is at Nuremburg, Bavaria on his way to the Carlsbad Springs, and Germany with its scenery does not seem to impress him much. "If anybody eversprings beauties of the Rhine on you," he writer me, "either give 'em a bad notice or a ticket to go suffer themselves. Fourteen hours of green leaves and ruined castles, fourteen hours of an existence of pantomime, trying by facial expression to make fat-headed waiters understand you, wears on the constitution of an American comedian more than you could believe. The only difference I can see between the ancient gentlemen who built these castles and the successul men about New York is that the former got broke building them and the latter by going out to see 'em. Their prices are regulated in this innocent land by the extent of the ruin and the baggage of the sightseer. They know a Yankee gripsack as far as they can see one. No man living in a castle on the Rhine ever goes home after twelve o'clock-too hard to climb. (I think of bringing one over and setting it up near the Hoffman House.)

"The imitations of Dick Mansfield as Prince Karl are numerous and excellent. At Cologne (what's in a name? by that of Hunter's Point 'twould smell as rank) we met a perfect type of the Prince, buttoned up in a very green second low comedy uniform. He conducted us to a very nice hotel and undertook to speak English. As I was a superior German scholar, after a contortionary half hour we enlisted the services of a third, and during the afternoon I made 'em understand that I was weary and wanted to lay down. My imitation of George L. Fox accomplished this, and I got a room, It's a hundred and eight miles from London to Cologné. We had dashed over this ground in sixteen hours. No wonder such enterprise made me tired.

"We left next morning early on the steamer. I kept saying, 'A Soldier of the Legion,' etc., and looking out sharp for Bingen. We never got there till five, and when I saw the place I didn't wonder he left it and took chances in Algiers. We have wasted a good deal of sympathy on that soldier. It's a deal better to talk about 'fair Bingen on the Rhine' lying on a battle-field comfortably than to worry through a day there in good

"My next heroic deed was to stop over at Mayence Cits, printed in italics on the map. You don't want to avoid anything italicized. This morning we came on to Nuremburg. I believe the distance is fourteen miles. We left Mayence at ten A. M. and arrived here at seven P. M. This is a wild and fearful journey, whirled fourteen miles in nine hours. This is an independent town of Central Franconia; the most important town we have yet struck. The remote history of the place belongs to tradition. I shall never rob tradition. I wouldn't own a rod of it. I'd sooner buy lots in a graveyard. The place is given over to poverty and cathedrals—the cathedrals are as alent as the 'pubs' in London. The more I see of Rayaria the saner I consider the King who lately jumped into a frog-pond to escape from his capital.

"He had great actors come and play to him, he sitting alone in his private box. No won der. He was ashamed to let the artists see his subjects. I cannot weep for Lugwig. We pe for Carlsbad to morrow, the place where they re stomach men and re-liver and light 'em up. I'm assured by several doctors it will make a new man of me. Whether my friends will like me as well as they did the old Nat Goodwin, time will tell. As soon as I am made over I head tor dear New York. probably leaving on the 4th of August."

From this letter I judge Germany has not aptured my dear Nathaniel's affections. Of on I am not so sure. He has had a splendid time there and is as great a favorite at the clubs as he is in New York. We always like se who like us-receprocity is the first law of an actor's life. I neverknew one who didn't fair to make her famous as one of the finest like the lunatics on Blackwell's Island after

While in Nuremburg Nat went to see Der Glucksengel, which is The Mascotte. He idn't sit it out,and says the German dialect of the actors is inferior to George Knight's. I think "Goodwin in Germany" would be a very interesting book of travel, and THE MIRROR had better get the advance sheets.

The inaccuracies of newspaperdom very sel-dom give me much trouble, but a statement in one of the dailies landing in very heavily on the father and mother of Alice, Louis and Sam Harrison was so wholly untrue and unjust that it vexed me exceedingly.

The dear old gentleman, Mr. William Harrison, made the paper publish a general denial, but his modesty probably prevented his doing

This paragraph that grieved as good a father and mother as ever lived ran something like this: "Alice Harrison worked in a factory before she went on the stage; she has a fortuof \$75,000, and for years, in return for her parents' neglect of her in childhood, she has supported them."

Anything more untrue in every particular I never remember to have read. Alice Harrison went to school until she was fifteen and then went upon the stage. She was such a little thing that perhaps people thought her an infant prodigy, but at no period of her life did she ever work in any store or factory. She had a comfortable home, and her mother worked hard to make it so for the children. This ar ticle stated that the Harrisons were not professional people, William Harrison, the father, was a tenor singer in various minstrel troupes for many years, when illness disable him. Mrs. Harrison worked night and day keeping boarders in Philadelphia, and sewing every moment possible. She had six children living in those days. Five of them got into theatrical life. Therese Wood, the dancer, wa the first to go forth as a bread-winner. William, who died in Australia, was a very clever scenic artist. Alice, who was coached by Therese; Sam, who became business manager. and little Louis, who was advanced in his profession by Alice when she had made a mark for herself. They have all been obedient, affectionate sons and daughters, but on no one of them has ever fallen the burden of their parents' support.

A more self-reliant, independent couple than Mr. and Mrs. Harrison the profession cannot show. I have always maintained that among theatrical people could be found greater family affection than existed outside, and the Harrisons are glorious examples. The love dear "Pop" Harrison has for his bairns is beautiful to behold. A gentle, kindly little gentleman, full of quaint sayings, and bristling with pride in all his children do. One of the greatest delights I have ever found in a theatre has been to turn from the stage when one of the family was playing, and look at the face of "Pop" with its beaming face of "Pop" with its beaming parental pride. Yes, indeed; if any children ever received loving care in this world it has been the Harrisons. After battling with sickness and adversity, feeding and clothing and educating the little brood. as Pa and Ma Harrison did, it's very hard to say that any one of them was neglected. And I am very sure Alice, Louis, Sam and Therese, the quartette now living, who fondly love their clever father and mother, would be the first to indignantly deny the story.

What on earth induces people who haven't the least musical ability to play on hotel pianos? What under Heaven makes men and women with voices like peacocks strike up "White Wings" or "Some Day" the instant they strike a hotel parlor? This is the question I ask night and day as infernal instrumentalists and buzzard singers tackle the public parlors under ny rooms. I've got so I bet on 'em. Gentlemen who play the piano with one finger; ladies whose executive ability is confined to feeble accompaniments, and that popular tune called "Days of Absence," are to be distinguished, even on the piazza, from the damsel who warbles "Waiting" and the youth who screeches The Mikado music.

Occasionally a party enters that I fly from as from a mad bull. It is the concerted crowd who will try to do "White Wings" with the parts. I just murmer "Wings" and spread mine. Sure enough, some one seeks me pres ently and begs me to come hear the most awful gang of an oppressed season. "It's 'Wings,' isn't it?" I ask, and they all say, "Why, did you hear it way out here?" Then I know I've hit it as usual.

Some one said to me the other day that they had been stopping at a hotel where Jacob Hess wife and boy resided.

"Did you hear her sing?" I asked.

"It's because she can sing then. Everybody who can't sing always sings when in strange hotels," said I. "I've heard 'em at Long Branch going on as they do in padded cells at Bloomingdale; but Mrs. Hess, who has a splendid voice and uses it with cultured ability, will probably board with all her music in her a whole Summer and no one hear it."

Mrs. Hess was a Miss Gertrude Frankau sister of Joseph, who is now at the Madisor Square Theatre. As a young lady she sang often in concerts, and her lovely voice bade singers in this country. But she preferred cob and domestic life to artistic triumphs and the footlights. No doubt she chose the better part. There are disappointments and drawbacks in a public career. no disappointment connected with Jacob Hess. gets into a hotel parlor where some of my awful paients are bowling, I hope he will in

Mrs. Hess to sing and make the idiotic herd hide their dimin

I allude to these hotel horrors as "tran soms" usually, since I asked a colored waite the other day who that was making that ghastly wail in the parlor, and he replied:

"It's one of them transoms out of the garde a-trying to 'Nest Again' on the planner. wish they'd stick to they're 'White Wings. 'White Wings' sung bad don't sound so dread ful as the other songs, 'pears to me."

So now we sit on the plazza and bet on th transoms as they head for the tortured piano, and I haven't lost a half dezen times this Su mer, so clever at mind-reading is your

GIDDY GUSHER.

Stage Types. NO. XIII .- THE GAMBLER-MANAGER.

In former days, when Pat Hearn, John Morrissey, Tom Hyer, Chamberlin and others of that ilk flourished, the profession, or, rather, avocation, of a gambler was a lucrative one; but of late people have turned away from the lay-outs and no longer "gambol on the green" to an extent that will be sufficiently remunerative for the aspiring spirits who would reach the top of Fortune's ladder per saltum not per gradum; in other words, who would live and thrive by labor other than their own The Stock Exchange welcomed to its bosom many of these vocation-less sports, who found in the classic shades of Wall street a congenial academe; but even Wall street, capacious as is its maw. cannot hold comfortably a fraternity whose name is legion-the Brotherhood of Crooks-and so, some of the outlying skirmishers of this guerilla force have made a raid upon the stage, bringing the same tactics to bear upon their new trade that had governed their old calling, viz.: reckless venture and relentless "skinning," combined with crass ignorance and sublimity of cheek. It is wonderful how far these qualities, if genuine, not assumed, will carry an adventurer on the road to gain; and when to these are joined a pachydermous insensibility to the contempt and scorn of their fellow-men, and the gambler's peculiar manner of thinking and acting toward women, success is assured.

Ferriss Fraterville was of this kidney; a big bony fellow with a face like a mask; a limited acquaintance with the English tongue, and a total ignorance of all grammatically constructed speech, the place of which he ingeniously supplied from the slang dictionary and the Linguam Latronem; a chronic insensibility to everything artistic, and a greed for gain that swallowed utterly every other feeling. Fraterville was a true type of the gambler-manager. His was the tact to cater for the corrupt in taste and in morals, even as the legitimate manager strove to supply the wants of the cultivated and decent. As the commercial manager brought to his market the wares suitable to his honest but obtuse patrons so did Fraterville seek to provide the satyrs and ogres of society with the food most grateful to their deprayed and salacious tastes. The drama was, to him, an unknown quantity, and he wasted no thought on the probl plot he substituted passion; for wit, wickedness; for dialogue, double entente; for costume nudity. Troops of pretty girls with as little times with less; limbs padded to the similitude if not to the reality of symmetry; grease-paint bloom, and aniline tresses-these were his a background of unconcatenated story, deficient plot, and vapid dialogue, in which local scandal passed for wit and person ality for satire. True to his trade, the game of poker was always a mine from which to draw, and no author could please him who left poker and politics out of his play. A comedian or two-very low come whose acting was like nothing in heaven, nor on earth, nor in the waters under the earth who were neither Christian, Pagan nor Jew, his next trump cards. Squalling, strident voices, music-hall vulgarities and pantomin absurdities delighted his narrow soul, and also the souls of his patrons-narrow, too-in fact, souls, properly speaking, they had none; for oul implies sentiment. That principle of vience as well as the higher in making man akin to brute, found fitting enjoyment, and the money rolled in-sometimes. When the finanknew how to talk some foolish fellow, with a full purse and an empty skull, into a theatrical fervor. He could dazzle the eyes of a duke with visions of managerial splendor, dignity and voluptuousness, until the bait was swallowed and the victim's coin went to fill up the vacuum left by the retreating waters of popula

It is a strange fact, but a fact neverth that the gambler-manager can always find fools to back him, while the true, leg manager has to struggle on unaided. foolish fish is caught by the glitter of the bait, and Fraterville, with his brother rogues, knew well how to spin it before the nose of

But, luckily for the profession, the coun of the gambler-manager is never very los once, and some of them burn his fingers; or he makes the fatal mistake of judging all the world by his own standard; or he m

a public that won't see it; or, in the ple of his ignorance, he spends thousands on a piece that he thinks will draw, but which repels instead, like the negative pole of a mag-net; or he ventures to try "fresh fields and astures new" and finds that foreign meadows do not afford the herbage suitable for his kind of donkey; or he makes some other of the as mistakes that beset the paths of the ignorant man, and are snares unto his feet, and so collapses, to the benefit of the profes-sion and of the world at large, and is heard of

Professional Doings.

-Robert Nelson, the tenor, is a recent a

-Katie Dixon is at liberty for emoti

-Thirty weeks' time at the Third Aven Theatre has been filled. -The Union Square Theatre has twenty six weeks filled on rental.

-Frank Daniels has been enjoying himself a-fishing at Wolfboro, N. H.

—The new Opera House at Columbus, Ohio will be ready for opening on August 27.

-Newton Beers opens his season at the Windsor Theatre in September. -The Rag Baby will open its season Grand Opera House in this city Sept. 6.

-John Reed, the father of Roland Reed, has been in the city the past few days.

-W. R. Walker, of the Opera Hou lington, Vt., is in town for a few da

—Pepita is now being cast and the principals reheared at the Union Square Theatre.

—Thirty-five weeks of the time of the Columbia Theatre, Chicago, has already been

-Charles Duval, a noted English artist, is on the lookout for an open

—Alice Maynard (Mrs. Harry Rich) to pending the Summer with her mother in soston. -George W. June, manager of Viola Allen, as taken a desk in H. S. Taylor's Theatrical

—Robin Merry is at liberty for second sou-prettes, ingenues or small boys with first-class companies only.

—P. T. Turner has obtained rights to produce Under the Gaslight and is negotiating with prominent actors. —Richard Mansfield will open his Fall season of Prince Karl at the Walnut Street Theatre, Philadelphia, on Sept. 13.

-Nora Lytton will appear next selay written for her by C. R. Marshi rancisco, entitled A Wife's Deserte

—John Hooley, who is spending the mer at Babylon, L. I., has been re-en as advance agent for the Rag Baby com

-John T. McKeever, treasurer of the Madison Square Theatre, has gone up to Schroos Lake, in the Adirondacks, to spend his vaca-

—D. G. Longworth has been engaged b George W. June for the leading light comed part in Talked About, in which Viola Alle

—For reasons that are not stated, H. W. Ellis' musical comedy, Con O'Grady, was not produced at the Windsor Theatre on Monday night.

—D. A. Keyes, formerly general manage for P. H. Lehnen, of Syracuse, is at presen stopping at Stony Brook Hotel in the Catskill Monatains.

—Mr. and Mrs. Thomas Q. Seabrooke have closed their tour with Louise Pomeroy and returned to town. They are disengaged for

-E. E. Horne has been engaged by Harry Miner as business manager of the pany, while Frank Evans has be

-Managers dealing with A. S. Seer, Union Square, obtain every description of printing rom one office. Mr. Seer makes

-William S. Clark, who

y and Murphy.

—Cyril Searle is recovering inilly, in spite of reports to the contrarhas made his appearance around the
has made his appearance around the his appearance around the
has made his appearance around the his a

at present a. N. J.

OVINCIAL.

out co. appeared at Austin's

dren, actably at the meliace performances, my chapans most respectfully to The Giddy and I give my half of a promise, that I doubt be seconded when San Francisco is heard from a might of it when We three shall neet. Eh, nelsco? Eh, Giddy Gusher? If it did not look like paying for favor, received, I should say che so joyment I take is reading the Giddy Gushers. All right? I thought so. But to be told may be a business man, for all she knows! When my downward career by editing a paper West inseuri River before I was twenty-one, and have uses to the grindstone over since. "He might on a Russian," and so forth. A business man issues to the grindstone over since. "He might on a Russian," and so forth. A business man issues to ullimited shelel, forever to be realized, and up by that remark! But I would not swap staction I leel is two or three bits of versification, over which a small portion of the world has few moments of enjoyment, for all the sheeles A. And, seriously, I do not think the possessor hakels would entertain any idea of a swap either.

le Reed in Cambridge on Sunday, and looking better in my life. She told me turn to New York Monday night and join, with whom she will sing in his approach-

h whom she was a concern, a concern, a concern, as have concluded that greater success jou Theatre in the future if the audito the street level, the flight of stairs having a tendency, they think, to keep they will begin work on having the literium brought to the street level in

celera.

Cellogra-Bachert, who is at Hotel Nantasket,
Bar Harbor for the month of August.

Celland, who is liked so well in the box office
sites Theatre, has been re-engaged for next
met him Bunday afternoon getting ready for
v.r the Sound. He said one of the places at
would be sure to call would be TRE MINRON
the good care of him, and send him home all

Evans will try Seasands on the Boston dog, or Lights, when it opens the season at the Boston m, will have a most elaborate stage setting. East was desired to create one of the leading let be thicken more glory and shehels will greet his thicken more glory and shehels will greet has an an everythmen. Candemned to Death, when are the season, is already getting a good attention in prospect. I spent an evening with at last week, and heard several of the speeches and got an idea that the play will make a got re melodrama has a hold on people. The co. ever melodrama has a hold on people. The co-come at the Boston Theatre in August, Manager pkins having taken a great interest in seeing the launched in becoming style, and all know what it is when the Tomptins shoulder is put to the

NEW ORLEANS.

NEW ORLEANS.

The benefit tendered to Prudence Cole by the Shakesmare Club took place, after a score (more or lens) of authorsments, on the 8th. Originally intended to be iven in the West End (lakeside) Opera House, the prosent expanded to such an extent that the Grand Opera loss was substituted. The wisdom of the change is subtful, for, although the audience was a good one, it may be a substituted. The wisdom of the change is subtful, for, although the audience was a good one, it may be a substituted to the programme presented would have been a cod one had proper people interpreted it. The permanence opened fully half an hour after the time ansused with the first act of Pygmalion and Galatea. It is a support, and as "hate from he Lycaum Theatre. London, was the Pygmalion. Mr. illinapia neither looked nor acted the part. He is a mag, attenuated, cadaverous-looking young man, with langu d drawl. As Pygmalion he was an unqualified allure. Several of the audience were heard to express hair disappointment in pretty strong terms Miss Cole howed no especial ability, and made but a fair Galatea. It is a support of the audience were heard to express hair disappointment in pretty strong terms Miss Cole howed no especial ability, and made but a fair Galatea. It is a support of the programme as a scene from Fortune's Fool, by Beasie Hernard and Robert W. Abbott. Miss Rernard and the redesming feature of the programme matter, but he was not good by any means. The best and the redesming feature of the programme man a scene from Fortune's Fool, by Beasie lernard and Robert W. Abbott. Miss Bernard and Robert W. Abbott. Miss Bernard and howelf it tragedy. She surprised everybody by doing so well. Soubrette parts are exactly autied to act style. As a general thing I am averse to praining matterns, but the efforts of Robert W. Abbott call for a scene from fortune's Fool, by Beasie lernard and Robert W. Abbott. Miss Bernard and himself was well earned. Eugene Leconstant on this call. The recall that was given Miss Bernard and him

gret is expressed and the fact that Mr. We good an actor to return next season. There is so tion to be found in the fact that Mr. We good an actor to remain long out of an eaga Mr. and Mrs. Bidwell were in the city th having run over from Pass Christian. Mr. not leave for New York until it is actually

Haverly's Theatre was formally reopenight with the Birch and Cotton Minstrelation, under the management of D. J. Simanager of the Metropolitan Theatre.

The control of the co

days; Paris, Sept. 7, hve days; Lawrenceburg, August 17, four days; Krisweille, July 23 and 24; Kichmond, August 10, four days; Columbia, August 27, four days; Bardstown, Sept. 2, four days.

"Milton Nobles in Love and Law will be Manager Fennesy's opening card at Heuch's Opera House, the da'e fix-d for such opening being August 22.

George Zebold, whose insanity and commitment to Bloomingdale Asylum: and subsequent death is recently chronicled, was a native of this city, and for several years officiated as ticket-seller at the National Theatre.

Wash Melville, the well-known comedian, has been visiting friends in this city during past week.

Several holiday sangs were organized here prior to the Fourth, and on "the glorious day we celebrate!" managed to capture considerable rearlistic coin in the adjoining interior towns, and, sad to relate, the majority of the artists escaped unharmed.

The Merry War will be presented current week at the Highland House by the MacCo lin Opera co., with Lydia O Neil, of this city, a graduate of the College of Music, in the leading female role of Violette.

In no wise discouraged by the non-success of John Havlin's Fourth of July picnic, William E. Jones, the clever treasurer of Havlin's, is organizing a Sunday excursion to High Bridge, Ky., on the Southern road.

Ohio Grove, or, as it is styled, the Coney Island of the West, is an attractive resort, and is rapidly fanding favor with local amusement frequenters.

Letters here care cit the Engairer for the following professionals: J. K. Emmet, Emily Rigl, Carl Gardner, Mrs. McKee Rankin, W. A. McConnell, Kate Raymond, Arne Walker, Harry Gilbert, C. E. Callaghan, Burr Robbins and Signor H. Blitz.

The Harry Townsend co., under the management of Esther Lyoas, is being organized here for a brief Summer season in the towns on the Ohio River.

The Battle of Sedan in drawing an excellent attendance.

Manager Hubert Heuck and Treasurer Theo. Method of Hench's Opera House, were in the city the nast

The Battle of Sedan is drawing an excellent attendance.

Manager Hubert Heuck and Treasurer Theo. Methoff, of Heuck's Opera House, were in the city the past week.

Harry Rainforth, of the Grand, is summering in the vicinity, devoting his time to his farm at Montgomery, baseball at the Cincianati Park, and looking after matters at the Grand.

By-the-way, speaking of the Grand reminds me the method of the portly R. E. J. will probably figure as treasurer of the Grand next season, vice D. W. Clifton, who will be transferred to the Bijou, at Boaton.

vice D. W. Ciifton, who will be transferred to the Bijou, at Boston.

If rumor counts for aught in these days of stern reality, then Cincinnati during the season of 1897 88 will be blessed in the possession of another theatre in Pike's Opera House, which has been for the past four years occupied as the Cincinnati Chamber of Commerce. The merchants are now erecting a building of their own for 'Change purposes, and the oroprietor of Pike's proposes putting his house again in the field.

The Order of Cincinnatus will co-operate with the Exposition Commissioners by putting on in grand style a series of tableaux illustrating the fall of Babylon.

ST. LOUIS.

This week the attendance at Uhrig's Cave has fallen off slightly, and the only cause that can be attributed is that the Pirates of Penzance does not give scope enough to the comedians, hence there is nothing to relieve the singing. It seems to be the object of Summer audiences to have some cause for hilarity, although it looks like a paradox with the mercury up in the nineties. The opera san smoothly under the able direction of William B. Johns, and the costumes were as historically correct as the dressing of comic opera generally is. George Olmi as the King not only looked the character, but sang the music remarkably well. W. Wolff and Richard Golden alternate as the Major-General, each getting all the humor out of the part that it contained, although achieving this result by different methods. Harry Nelson as Frederick was flat in singing at times, but so slightly as not to be perceptible except to the critical ear. Harry Standish as the Sergeant was the comedy hit of the evening, in fact, he made so much of the part as to receive the largest share of the applause. Hattle Starr as Mabel, Amy Harvey as Ruth, Mattie Rudersell as Edith, May Standish as Isabel and Carrie Van Pelt as Kate did the work allotted to them satisfactorily. The management deserve praise for the excellence of the chorus and also for the setting of the play. Prince Methusalem is on the boards this week. Pinafore is being produced to fair houses only, and the managers, who opened with good prospects for a successful season, are beginning to be discouraged.

Palace: Della Turner, Barney Mullally, Sherwood and Williams and a good afterpiece. Jake Gallagher, the Western ashlete, has taken charge of the advertising and Perle Day, brother of the proprietor, has been appointed treasurer.

Catherine Lewis joins the forces at the Cave on the 19th, when Olivette will be produced.

Arrangements are being perfected to give a benefit performance at the Union Baseball Grounds in which the male members of the Thompson Opera co, and the dramatic cricies o

White and others who have been with the co. during last season.

The Casino closes for the season 25th.
William Courtright, the original Flewy-Flewy; Nelty Andes, Lillie Morris, Johnson and Mack and Maggie Ray appeared at the Casino in the olio for the present week, performance closing with The Four Married Men. The Palace is giving the best variety show in the city, Colonel Day trusting to the audiences that have crowded his theatre, in spite of the warm weather, that they are in favor of a neat entertainment with all vulgarity suppressed. Maggie Meredith was the first on the programme, followed by Master Willie Lee in a contortion act that was pronounced remarkable when the age of the performer is considered—he being only ten years old. Kelly and Belmont, Neil Price, the Clinton Sisters in groupings.

DETROIT.

Theatrical matters are on the wane, but little transpiring in that line. D'Alvini, the Jap juggler, has just closed a two weeks' engagement—one week at Whittley's and one at the Detroit. The prices of admission were fixed low, for the attraction drew only moderate business.

Theatrical matters are on the wane, but little transpiring in that line. D'Alvini, the Jap juggler, has just closed a two weeks' and gagement by Juggler, has just cuty's and one at the Detroit. The prices of an White transpiring in that line. D'Alvini, the Jap juggler, has just considered the considered that the cuty's and one at the Detroit. The prices of an White transpiring in that line. D'Alvini, the Jap juggler, has just considered the cuty's and one at the Detroit. The prices of an White transpiring the considered that the business.

The Elisler-Weiss Operaco., which has finished a two weeks' stay at Brighton Beach, opposite Detroit, presented The Mikado in good style, and drew fairly will be past week. The Chimes of Normandy was put on the considered that the considere

JERSEY CITY.

The Academy still remains sealed, with nothing a agitate the dust but an occasional "Home Rule" meet Cooper's Hall and the Summer resorts on the Hill of a drawing crowds this warm weather.

At Hoboken: A fair business is being done at Casheim's neat little theatre. Last week the Zanfett Family, including Alexander, the King of the Walter, George, Emma and Little Aimee, in their dawn specialties and sketches; Lizzie Whitehall in a way pleasing little specialty entitled The Baby; Fred. Basell in Chinese and musical business; the Levard Stern in songs; and James and Franke Hall in Ethiopisteth. The audiences were well pleased with the tertainment. This week Dave Reed, supported by the Reed Family, appears in the sketch Hydrophobia; or A Dish of Reed Birds, followed by Harry Mitchell and an excellent co. in The Danites. Following is the cast. Alexander McKee, Harry Mitchell: Charles Godfer, J. W. Macready; Washee Washee, Herbert Jones; W. Babcock; Jake, B. W. Brown; Carter, N. R. Creating Williams, Mai Estelle; Huldah Brown, Nelliam Wise, W. D. Stone; Thomas Adolphus Grosser, T. W. Babcock; Jake, B. W. Brown; Carter, N. R. Creating Williams, Mai Estelle; Huldah Brown, Nelliam Wise, W. D. Stone; Thomas Adolphus Grosser, The Unknown.

Ed. Clifford has retired from the stage management of Cronheim's Theatre, and his place has been filled by J. W. Macready. Mr. Clifford and his wife (Maria La Gros) will go with the Ranch to party.

Aimee Zanfretta, the beautiful little daughter of Alexander Zanfretta, is one of the cleverest child artistes on the stage. With her parents she will rejeat the Hanlons the coming season.

Lizzie Whitehall's pretty face is not seen long enough on the stage; her act is too short and might be improve by adding a couple of verses of a baby song to it.

Cronheim's Theatre is a cool, cosy little house, and here next week.

DENVER.

The Fourth passed off with unwonted liveliness, and had there been a good attraction at the Tabor it would have had a prosperous week, as the city was pretty will filled with people from Colorado points, who came to the Capitol to celebrate, and who succeeded immoderately. As it was, many applied for admittance to inspect the house, and were courteously granted the request. But very little could be seen, though, as an inexhaustible supply of cloth covers all that is elegant when the bouse is unoccupied. A particularly favorable night for a performance at the Tabor, would have been that of sta, for, although there were something like so, coo people on Capitol Hill to view the brilliant pyrotechnical display, many strangers would have sacrificed this pleasure for the privilege of getting a glimpse of the beautiful house.

The great National Day brought miefortune to R.

conclusible a paradox with the mercury up in the allocate in the part as a paradox with the mercury up in the allocate in the part as a monothly under the able direction of William B. lohas, and the costumes were as historically correct as the dressing of comic opera generally is. George Oimi as the King not only locked the character, but sang the music remarkably well. W. Wolf and Richard Golden alternate as the Major-General, each getting all the humor out of the part that it contained, although achieving this result by different methods. Harry Nelson as Frederick was flat is singing at times, but so slightly as not to be perceptible except to the critical ear. Harry Standish as the Sergean was the part as to receive the largest share made so mush of the part as to receive the largest share made so mush of the part as to receive the largest share made so mush of the part as to receive the largest share with the part as to receive the largest share the part of the par

home for the Summer.

opera and concert.

Raymond is expected to open at the Tabor, soth.

Edith Sinclair's co. were certainly playing in big
luck when they cancelled their date at the Academy.

Their baggage, if they had any, would have been loss.

KANSAS CITY.

nteered.

uer and Schneider are both running specialty
seent, and business is very fair.

lery at the Grand Sunday evening was the
derly of the sasson, and the numbersn o the
te that did not suit their fancy were unmerci-

fully guyed.

Kelson Compston and his new star. Nellie Free, were in the city Thursday. Miss Free will be starred next season in Fogg's Ferry, Mountain Pink, Little Barefoot and other plays.

season in Fogg's Ferry, Mountain 2 may and other plays.

The Hall and Boyd co. closed their season here and most of the party went to Chicago.

Next week at the Grand, James Hardie and Sara Von Leer will put on A E-ave Woman. After this the house will probably be closed until the last week of August. This will be the longest vacation the boy shave had since Millers and Okey took charge of the house.

MILWAUKEE.

All the theatres remained closed last week, and there has been nothing doing in the amusement line with the solitary exception of two concerts at Schlitz Park. These concerts have become very popular, and deservedly so, as the selections are well made and rendered in the usual masterly manner by Bach's celebrated orchestra. The attendance, too, has been uniformly good.

The principal topic of conversation at present is the Sangerfest, which opens on August 10. The guarantee fund amounts to nearly \$200,000. Triumphal arches are being erected at all the depots, and an immense one is searing completion on Market_Square. The visiting singers will be met upon their arrival and escorted through the city. Members of the press and Central Committee will be banqueted at National Park on the 3th. The carpenter work at the building will be completed this week, and the exits (in case of fire) will be inspected by the Fire Department. A number of firemen will be stationed permanently at the building, so that all precautions will be taken. A number of the prominent newspaper men have signified their intention of being present.

Evangeline was booked at the Academy week of 10th,

prominent newspaper men have signified their intention of being present.

Evangeline was booked at the Academy week of 10th, but we understand the Chicago engagement has been os successful that the co. will remain there. We also hear that Manager Litt has secured some New York opera co. to fill the date. We could not verify these reports, however, as Mr. Litt has not yet returned. He is expected to-day.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, mana ers): Zamloch, the Austrian conjurer, did a fair busi gers): Zamloch, the A ness week of June 28.

SAN BERNARDINO,
Prof. Andress' Carnival of Novelties has been showing here for the past four days to very good audiences. The show consists of trained b'rds, animals, etc., and Prof. Andress gives some very fine exhibitions of the cabalistic art.

COLORADO.

LEADVILLE.

About 7,000 people attended the performance given by Sells Brothers' Circus 5th.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Golden Hen was not a great success at Albaugh's last week and was shelved. This week, first three nights, Prince Methusalem; Chimes of Normandy last half of week, with William F. Pruette, of the Abbut co., in the cast. Maritana next week. Matinees are discontinued at this house for the season after this week.

discontinued at this nouse for the ward wave week.

Black Hussar is running amoothly and drawing well in its third week. Crowing Hen will be presented next week by the New York co.

The Mexican Typical Orchestra opened Monday night at Harris' Bijou for four nights and one matinee. The orchestra is assisted by Mile. Forbes, soprano.

A pavilion theatre has been set up on the vacant baseball grounds. New Jersey avenue and C street, N. W., where Ten Nights in A Barrroom is presented afternoon and evening.

GEORGIA.

AUGUSTA.

The dramatic season has been closed here for some weeks, and my absence from the city has caused a break in my hitherto regular correspondence; but I never fail to welcome The Mirror. My unflagging interest in theatrical matters receives fresh impetus from its newsy pages, and the strong and steady blows it strikes for the dramatic guild meet hearty appreciation at my hands. While I count myself but an humble figure in its array of correspondents, I am vain enough to accept a small share of the compliment paid to them by the Giddy Gusher. Beyond a doubt her contributions are one of the features of the paper, and when she "comes up missing" one feels like the fisherman who neglects to take his bait along on his excursion. She is the ginger in the pumpkin pie; it is very good without it, but much better with it.

Bookings have been made for next season by Mr. Cohen, but I have been unable as yet to obtain trustworthy information for publication. At the first opportunity I will give you a list,

SAVANNAH.

tunity I will give you a list,

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Fords had large audiences at their performances 8th ond 9th, when Married Life was presented in an acceptable manner. By the request of many patrons, American Born, which was so successful last Summer, will be produced on the 1sth. Lawrence Hanley scored a big hit in this play, and will again appear in the principal role. Mr. Hanley has received several offers for the coming season. We predicted from the first a success so far has verified our estimate. Mr. Hanley in proud of being a Ford, and the Fords are proud of the distinction he has won.

William B. Gottleb, well and favorably known here, having been for a time a resident of this city, intends bringing out Lester and Allen's Minstreis in the Fall. Billy is sole proprietor. Savannah awaits him with a rousing house.

ILLINOIS.

CUINCY.

Katie Putnam co. will open the season at the Opera
House on August 24, in Charles T. Dazey's new play,

Arma, the Eif. It is a number of years since Miss

Putnam appeared here. Barnum's Circus, August 7.

Grand (Lem H. Wiley, manager): The Newali Opera Co, thi, for a week, presenting all the latest operas to large audiences. Sixty, thirty and twenty cents admission. Sang, acted and dressed the operas in splendid style, and gave complete satisfaction. The leading lady, Laista Ellani, made many friends here, as did also Marie Sanger. Henri Laurent, Harry Howard and J. C. Duffy. Emma Steiner is the director, and the lardeat worker in the co., for she is often seen guiding the orchestra, the co., and assisting in singing all at one time. A right useful little lady she is. Mr. Wiley had fans and ice water passed around at each performance during intermissions.

be .

Opera House Notes: Manager Colan has booked a grast many strong attractions for the coming season. The theatre will be thoroughly overhauled before the sea apens, which will be about August 15. A. H. McDonald, the courteous assistant manager, has the house thanks of your correspondent for courtesies.

IOWA.

Grand Opera DES MOINES.
The Grau Comic Opera co. is played to fair business last week. Opened to a larger house, but the intensely hot

KANSAS

OTTAWA.

WICHITA.

Turner's Opera House (L. M. Crawford, mans
The Brambilla Concert co. to light business, 3d.
bur's Dramatic co. began a week's engagement 5th
Fanchon, Galley Slave and A Wife's Peril have
p.oduced up to date. Cheap prices and a fair co.
tended to fill the house.

Greenwood Gardens (C. H. Knowlton, manager):
Portland's Centennial celebration and the mercury
dailying with 80 and 90 degrees above zero, have been
sufficient inducements for broiling humanity to seek the
cool breezes of this delightful retreat and listen to the
charming music of The Pirates of Penzance, which the
management has placed upon the stage in a superior
manner. The costunes are rich, the scenic effects most
appropriate, and the production vocally an exemplary
one. Wilkinson's Major-General is a dandy—clean cut,
well sung and free from all defects. John Ince makes a
funny Police-Sergeant. His varied facial expressions
is sumply side-splitting. Mr. Cameron makes a sensible
Frederick, and sings the part finely. John Ramsay's
Pirate King was decidedly good; he looked and acted
the part to perfection. Of the ladies personal mention
seems impossible, for they all looked charming, and vocally were most effective. Miss Brown a Mabel and
Mrs. Ince as Ruth were thoroughly good. The choruses
were superb, and it will be some time before this production will be forgotten.

were superb, and it will be some time before this pro-duction will be forgotten.

Manager Mack, of the Pavilion, shook the chestnut tree last week, and the advertisement of the perform-ance was sufficient to keep people from venturing in-

Trial by Jury and Pinafore are coming attractions at the Garden, and the latter is to be done on board a rea thip.
The costuming of the Pirates reflects credit on Hill.

The costumer.

The Pavilion is being poorly managed. Manager Knowlton should cut down one unnecessary expense.

The cause of the unusual afternoon tides is occasioned by John loce's bathing.

The Island Daily is a bright, newsy sheet, and the editors are to be congratulated for their wide-awake enterprise.

terprise.

Many professionals are quietly rusticating round about us, enjoying the sea breezes and delightful beauties of this fair city by the sea. Get the Mariposa in trim and come down and see us.

AUGUSTA.

The Circus business appears to be flourishing, as we are to have the Roberts-Gardner party here about

are to have the Roberts-Gardner party nere about are to have the Roberts-Gardner party nere about the Price Webber is having some new and elegant scenery painted by Sosman and Landia, Chicago, Ill., for the Boston Comedy co.

Lizette Le Baron will create a new part in the comedy of The Grass Widow, Mr. Maubury's new piece, the coming season, and no doubt the fair comedienne will give a good account of herself, as she has in previous efforts.

vious efforts.

It cost the "alim-slam" man who has followed the Doris show another \$50 to compromise matters in Ellsworth, Maine, last week.

MASSACHUSETTS.

HAVERHILL.

The New York All-Star Varieties week of 5th, to fair business. This co. exhibits under canvas, and gives a first-class entertainment. An excellent band of twenty pieces accompanies.

pieces accompanies.

NEW BEDFORD.

In St. James Episcopal Church, on Thursday of last week, occurred the marriage of Gustave Frohman, of Stamford, Ct., and Miss Marie Hubert, of New York City. The ceremony was private, the only wincesses being the bride's father and aunt, P. G. Lillie and Miss Daisey. The knot was tied by Rev. Charles E. Barnes, rector of the church, and the pair took passage immediately for New York, while the father and aunt went to Nantucket.

MICHIGAN.

LANSING.

Arena: Barnum's circus pitched their tents 6th. Ex-Arena: Barnum's circus pitched their tents 6th. Excursions to Lansing on three different railroads. In the afternoon 16,000 people were present. In spite of the large crowd not a pickpocket has as yet been heard of, and not a drunken man was seen on the ground. The most thrilling part of the circus was the mid-air somer-saults of Lolo, Sylvester and Lolo. This was the second time this performance was witnessed since Lolo's shoulder was dislocated in Philadelphia, May a6. She joined the co. in Detroit 5th. Baby Stirz, three years old, is delighted to get into a State where she can ride her bicycle; in Ohio the Children's Society refused her this permission. The swift high wire descent of Mile. Zarah, holding on to the revolving wheel by the teeth only; the gladiatorial feats and classic pictures of the Gilfort Bro hers, the riding of Madam Cardona, and the four-horse chariot race were especially enjoyed. Young Siebert, whose second-sight was one of the features of the concert, is a new acquisition, having joined the shew in Detroit. Edwin Fritz, Barnum's mail agent, has just been presented with an elegant blue uniform, also silver badge and shield by the members of the co. Mr. Hutchinson, one the proprietors, went from Lansing to Chicago to make arrangements for the show there. A pale-faced girl who cannot live a week was carried by her friends from her sick bed to the tent to gratify her desire to "see Barnum's Circus occe more before death." The employes displayed great solicitude for her comfort. The horses on one omnibus ran away in the evening and overturned a load of passengers close by the door to the main entrance to the tent. It is feared that two ladies have received fatal in juries. The Misnow's representative is indebted to genial and accommodating Morris H. Warner, press agent, for many courtesies.

Four cars containing the wagons and other property of Rich's Circus were sidetracked at the Michigan Central depot here oth. They will be taken back to Greenville from which village the circus started.

ville from which village the circus started.

P. T. Baraum filled our streets with an eager crowd waiting the approach of the great parade 8th. The tents were filled afternoon and evening. The managers deserve a great deal of credit for the good order in which the show is carried on; and for presenting a circus that is worth one's while to visit.

Scandinavian Opera House (P. J. Miller): Waite's Comedy co. last week. Business steadily increased from the first night. Very pleasing entertainments at ten, twenty and thirty cents.

Items: Fasworth and Crane have converted their Rink into a variety theatre, and have made a second attempt at opening. The first attempt on 3d and 3d proved a failure.

Rink Opera House (John Buckley, manager): Cort and Murphy played a special engagement of one week. On account of extremely warm weather they have had light houses with one or two exceptions. Many of their appecialties are worthy of mention.

Arena: Barnum's Circus will draw an immense crowd joth.

NEBRASKA

derstood they stood eight to four in Boyd's favor.

HASTINGS
Kerr Opera House (I. D. Taggert, manager): The Graves-Halliday co. presented My Partner and The Black Diamond in a very acceptable manner of and pd to fair audiences. The Arions have just completed a successful season of three nights, 5th, 6th, 7th. Prices ten and twenty cents. Crowded houses.

Thin Drink: Manager Taggart has pained the everlasting good will of the patrons of the Kerr by having ico-water passed around between the acts during this extreme hot weather.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The opera house is undergoing extensive improvements and will be opened to the public August 3s by Thatcher, Primrose and West's Minstrels.

Personal: M. L. Brad'ey, of this city, is to form one of Rose Corklan's. s co. next se son.

NEW JERSEY.

PATERSON.

Little Coney Island: Fanny Herring presented Jack Sheppard the past week to good business. Monday was the largest house this season. This week Madame Neuville and son in The Boy Tramp, to be followed by Odds and Ends the week after.

NEW YORK.

NEW YORK.

ALBANY.

The dearth of theatricals at present is something unprecedented, even for Albany. The only place of amusement at present is the Summer Pavilion, and that is fairly well patronized. Last week Gibon and Ryan were seen in Irish Aristocracy, and the current week brings the appearance of the Boston National Operaco, whatever that may be, in a round of familiar operatic chestnuts, beginning with The Mascotte. Next week, our own bi-centennial, will see the re-opening of the Museum with Harry Clapham's Minstrels. Thatcher, Primrose and West have a date at the Leland during the latter part of August, and that brings me to the end of events known at present.

The talk here is all bi-centennial, and I suppose we shall have a big celebration, at least efforts are being made to accomplish that end. Speaking of the celebration, why would is not be a good scheme for some co. to step in at the Leland during the week? There should be, if properly worked, a snug little sum to be made out of such a venture.

BUFFALO.

made out of such a venture.

BUFFALO.

Saturday last was the closing evening for the Museum, which held out to the last. J. J. Sullivan's Horse Shoe Four were the attraction and drew good andiences for the extremely warm weather. The Academy of Music was opened 5th, 6th and 7th by local artists. Bertha, the Sewing-machine Girl was offered as a snap. All houses promise to remain closed till early in August.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Dr. Louis

Mass, the pianist of Boston, gave a recital to a small
but highly appreciative audience 6th

but highly appreciative audience 6th

AUBURN.

Academy of Music (E. J. Matson, manager): Keene and Kennedy Dramatic co. closed a successful two weeks's congagement 10th. On the 7th the co., assisted by local talent, gave an entertainment for the benefit of the Parliamentary Fund. Largely attended. The house is closed for the season. Will re-open for one night, 30th, with McNish, Johnson and Slavin's Minstrels as the attraction.

HORNELLSVILLE.

Sells Brothers' Circus spread canvas here 8th and drew fair crowds. The ring performance was excellent, the principal feature being the riding of Robert Stickney and Emma Lake. The last fifteen years has wrought great improvement in this lady's riding.

I understand that in order to devote necessary time and attention to his mercantile interests, Frank H. Whillock has resigned the management of the Alcazar Opera House. His successor has not as yet been named.

Rests: B. F. Horning, late of Chester's Standard Dramatic co., has been in town some time resting from the work of a long season. J. J. Sheridan, late with the Waite Comedy co., is summering at Reed's Lake, a suburban resort just out of Grand Rapids, Mich. Dell Porter joins Sheehan and Coyne's Grogan's Elevation at Yonkers, N. Y., Oct. 1.

Casino Opera House (W. H. Frisbie, manager): Louise Pomeroy and co. have given excellent satisfac-tion in their two weeks play. Their season closed here.

NIAGARA FAILS.
Orpheus Park Theaire (Hector Gluck, manager):
Corinne co. in The Mikado 6th, to packed house.

NORTH CAROLINA.

Tucker Hall (J. F. and J. P. Ferrall, proprietors); Closed during the past month. The idle month as to theatricals has been a busy one to the managers, and the articans and workmen who have been employed inside the building. There has been a handsomely painted new drop put up, and thirteen sets of scenery. Very thorough preparation for a season of first class attractions. The character of next season's engagements is sup rior to any previous and all indications point to success.

Rink Opera House (John Buckley, manager): Cort and Murphy played a special engagement of one week. On account of extremely warm weather they have had hight houses with one or two exceptions. Many of their specialties are worthy of mention.

Arena: Barnum's Circus will draw an immense crowd toth.

Items: The new Opera House is progressing finely and has already assumed the appearance of building. Mr. Buckley has published a list of the attractions for the coming season, and the public are assured of the best attractions.

MINNESOTA.

STILLWATER.

Stillwater Theatre (late Rollet Rinki: This new place of amusement was opened bth, for week, with Mason and White's Muldoon's Pictus comb. Fair business. The olio consisted of Charles Gidden, hanjost and vocalist; Hanly and Aimee, in a sketch cailed Drop the Match; Charles and Jennie Mason in literayard Iaik Match; Char

Chestnut Street Opera House (Harmon I manager): The Melville Sisters opened a gagement 5th in Bartley Campbell's Gallay S before the curtain was rung up standing ross available, and the week's business was mostory. The popular young actor, Waltur S. I supported by a strong company.

PENNSYLVANIA

Fulton Opera House (B. Yecker, proprietor): The house is undergoing a complete resovation, and will be in readiness for an early Fall season, bookings for which have already been made.

Items: Joe Roger, of this city, lately with Buffalo Bill's orchestra, has joined Simmons and Siccum's Minstrels at Atlantic City.—Professor Thorabaha, leader of the Opera House orchestra, is filling a similar position at Congress Hall, Saratoga.

RHODE ISLAND.

PROVIDENCE larden (W. E. Whi in the city, and with all of this week. The co. is well balanced excellent support to Miss Barry and Mr. I who are making a place for themselves in the our people that is sure to be lasting.

our people that is sure to be lasting.

NEWPORT.

Summer theatricals in Newport have been a flat failure. The Messrs. Johnson, Durant and Johnson, the managers of Music Hall, have skipped the town, and left a great many unpaid bills behind. The failure can be attributed to mismanagement from the start.

Le Clair and Russell in A Practical Joke were the last attraction at the Music Hall, and gave a vary good entertainment, but came out losers about \$500, through the misrepresentation of one of the Durants.

Griffith Murgan. the scenic artist, is another victim. His loss is \$100.

J. J. Flood, city bill-poster, and W. H. Westcott, treasurer Opera House, are going to try their hand at managing Music Hall. The opening takes place 19th, with Gilbert's Misado co. We wish them unlimited success.

Block Island is to have a Summer that the contract the contract of the contract that the contract of the cont

with Gilbert's Alikado co. We wish them unlimited success.

Block Island is to have a Summer theatre (another skating rink gone) which will be run by C. C. Ball, who has had thirty-five applications for dates already.

Manager Bull of the Newport Opera House is having a new drop-curtain painted by Griffith Morgan. It will be partly a Chinese design, and from what we have seen it promises to be a very pretty curtain. Manager Bull, go on with your good work; but don't forget the chairs; and your patrons will appreciate it. The house opens in August with Daly's Vacation co.

WEST VIRGINIA.

People's Theatre (O. C. Genther, manager): The Nora Lytton co. appeared last week, presenting Lost in London, M'liss, Kathleen, Chimney Corner, Hidden Hand and East Lynne, and did a very good business. Audiences well pleased.

WISCONSIN.

Sheboygan Opera House (J. M. Kohler, manager):
After several weeks of quiet Mattie Vickers opened in
Jaquine to a crowded house. Miss Vickers is very popular with our theatre-goers, being personally acquainted
with many, and her coming is always a pleasurable
event. Peck's Isad Boy was played 4th, by a miserable
co. After the second act only about one fourth of the
audience remained.

CANADA.

CANADA.

Royal Roller Opera House (J. R. Furlong, manager): The Chimes of Normandy was sung week of 5th to fair houses. Ed. Knight did the role of the old miner in good style. Hattie Anderson as Serpolette and Madeline Adorei as Germaine strongthened the favorable impression they made last week. A double bill will be presented week of 1sth. A Banker's Daughter and the operetta Rose of Auvergne. Manager Furlong will appear in the former piece.

Arena; I. W. Sparrow's Circus drew good crowds oth and toth. There was no street parade and no menagerie; but the ring performance was good, considering the low rates of admission.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Manter Walker Whiteside and co. opened June at and played the whole week to fair houses only. Manter Whiteside is certainly an actor of no ordinary ability. He is very young (only seventres), tut plays the leading rules in Hatplet, Richard III, and The Fool's Revenge. He is full and ficaible, and his gestures are appropriate. Support only fair.

DATES AREAL

or Park

week.

TAKEN FROM LIPS CO.: Philodelphia, Angust exTIDE OF FORTUNE CO.: Columbia, O., 12, week.

T. J. FARRON: St. Louis, August 30.

Two Nightys in Rans Co.: Philodelphia, 12, week.

Two Joines Co.: Titusville, Pa., August 39.

W. J. SCAMIANI N. Y. City, August 39.

WILBER DAMATIC CO. Finit, Mich., 12, week; B.

Saginaw, 10, week; Bay City, 56, week.

WILBER DEMARTIC CO. Emporia, Kan., 12, week;

ZOZO CO.: Chicago, June 21, four weeks; Milwauhos,

July 19.

OPERA AND CONCERT COMPANIES.
ACADEMY OPERA Co.: Washington, June as-indusers.
BRAMBILLA CONCERT Co.: Topoka, Kan., 22, work.
BRIDAL TRAF Co.: Boston, 12, work.
CORINNE MEMBIRARARES: Boston, 22, work.
CORINNE MEMBIRARARES: Boston, 22, work.
DUP'S OPERA Co.: San Francisco, August 20.
ELIALES: WINE MEADO Co.: Datroit, 5, two work.
GRAU OPERA Co.: Kansso City, 5, three crocks.
GILDERT'S MINIADO CO.: Newport, R. J., 20, work.
HOLMAN OPERA CO. Detroit, 22, work.
INCS.-WILMINSON OPERA CO.: Portland, Mo., 22, 6
works.

weeks. McCaull's Opena Co.; Washington, June 24-MACCOLAIR OPERA Co.: Cincinnati, June al-

mite.

METHOPOLITAS OPENA CO.: Newport, R. I., 12, 18, Nawall's OPENA CO.: Denver, 12, ais weeks.

NATIONAL OPENA CO.: Rochester, N. V., 20, 205

STARR OPENA CO.: Kanas City, 5, four weeks.

TEMPLETON OPENA CO.: 12 Teronto, 22, week; 10

12 Kingston, 20; Buckwille, 21 Ottama, Montreal, 26, week; Quebec, August 2, west, Theo. TROMAS CONCENTS: Chicago, 5, fee are Trostreson OPENA CO.: St. Louis, 5, them were Welburg Opena Co.: Baltimore, 18, week.

BIRCH AND COTTON'S: San Francis nite.
CLAPHAM's: Albany, 19, week; Roches
HAVERLY'S: Muskegon, 15; Bay City, 16;

17.
LOUISIANA: Rochester, 22, week.
McNisis, Johnson and Slavin's: N.
20st 23; Auburn, 30.

NEW YORK MIRROR The Days of the Theoretical Managers and Desamples Profession of America. BARRISON GREY PISKE Entros Language of the Community of the Community. For the Community of the Community of the Community. The Community of the Community of the Community. The Community of the Community. The Community of the Community o

The New York Mirror has the Largest
Dramatic Circulation in America.

pson, Denman her, P. & W. r. Lizzie M., Mg

The Mirror at Summer Resorts.

Readers of THE MIRROR who are going out of town for the Summer can have the paper sent to them, on the following terms, by forwarding their address and the amount to this office:

\$0 cents for four weeks. \$1.00 for ten weeks. \$1.25 for thirteen weeks. Free of postage. TO NEWSDEALERS AND OTHERS:

Should there be any difficulty in obtaining THE MIRROR at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.

Theatric Illegitimacy.

Whoever has attended the theatre in these latter days must have observed how many of the attractions are manœuvred by constantly rehearsed lours de force similiar to those which inspire the muscularity of players who kick the inflated bladder in the open field. Sudden and impulsive as such stage incidents may seem to be, they are pesserally prearranged and each hoist and look and jump has its allotted place.

As spontancity is the essence of all genuine humor, how could we expect to obtain it by virtue of cranks and machinery?

So long as pieces are constructed to compel the principal performer to make a strained effort to keep the interest at thits heat, merely playing the toss-up ball trick of the circus, which requires the presidint statement to keep his tokens gyrating in the cir. Should one or more of them hapto come down at an angle not al-

nay find his skull cracked and his brains paralyzed to a nullity.

A legitimate performance carries us along as in an easy-going vehicle, the main pleasure of which is to feel that it is advancing by virtue of its cwn inherent

In the modern fly-by-night drama there is no internal power or self-moving soul within—all the propulsion is by main strength and external force. Sometimes it is a set scene, a blast from the orchestra, or the ingenious downfall of a practicable bridge.

In such devices there is no dramatic life; we have merely the transit across the boards of a freight-train at high speed with a miscellaneous cargo of odds and ends, coming whence no one can say and going whither it is not worth while to conjecture.

These suggestions apply to all the stage productions which require an extra horse up hill. The superserviceable route frequently takes the shape of gorgeous scenery hoisted in out of place, interpolated gags, so called topical songs, etc., etc., which do not spring up as natural growths of the main trunk, but are mere sprouts—wooden wedges which, instead of promoting the vitality of the tree, strike fatally to its very heart.

Whenever any extrinsic force or appli-

Whenever any extrinsic force or appliance is employed to foist up or expedite a play, it ceases to be a legitimate dramatic entertainment and acquires the character of a hippodrome or chancemedley exhibition; the thread of human interest snaps and the auditor has in its place a shock or knock-down dealt by the wielder of a club pretentiously brandished.

Burning Both Ends of the Candle.

Paresis is one of the comparatively uncommon diseases. Of all forms of brain disorder it is exceptionally sporadic. But several cases of this terrible and fatal ill have latterly appeared among professionals. People still remember how it attacked the famous pantomimist Fox and brought his career to a premature and pitiable close. It clouded the intellect of McCullough and brought him to the grave just at the time when his powers, physical and mental, should have been ripest and most vigorous. Bartley Campbell's life has been similarly blighted. The once active, alert and clear-brained dramatist is approaching death in an asylum, where at the present moment he is confined-a weak and helpless creature, a pathetic wreck of his once keen-witted, energetic self. And within the past few days another unfortunate member of the guild has drifted into eternity, cut loose from reason and life by the dread disease in question. Besides these more conspicuous instances there have been a large number who have gone the same way, but owing to the relative obscurity of the unfortunates the nature of their fate has attracted little attention and achieved no publicity to speak of.

The prevalence of paresis among theatrical people is altogether in excess of its average among other classes. Its prevalence is alarming and should engage the most searching investigation as to its causes that others, who are perhaps already progressing toward the same domain of darkness and death, should receive timely warning. We have neither the space nor the desire to enter into a detailed description of the origin or nature of the disease. Enough that it has its birth in two forms of physical evil-overwork and excessive dissipation. We do not mean to be understood as saying that the latter cause must necessarily have brought about the lamentable downfalls we have cited. It may be so; but our object in treating this subject at all is quite otherwise—it is to awaken our readers in the profession to the appalling increase of paresis in their ranks and urge those who may be sowing the seeds from which it springs into being to consider its gravity and beware.

It goes without saying that all vicious excesses should be avoided, if not from the motive of principle, at least from that of common sense, which of course is the fundamental basis of all morals. We are not of those who maintain that a theatrical life involves more risks or greater dangers than the majority of pursuits, but we do know that the high-strung emotional temperament, which is so requisite to success in the art-world, is apt to make its possessor more than ordinarily vulnerable to temptation. The history of the stage, like the history of literature, poetry and painting, is thickly strewn with instances of perverted talents, lost opportunities and genius that has paid the penalty of folly. The notable cases in theatrical life have their parallels in Lord Byron. Edgar Poe and many other illustric men whose careers were stained and shortened by ungovernable passions. But Mrs. Farren

time and women, drink and lust, are by to means the sole forerunners of mental lecay and vital dissolution. The stage imposes severe strains upon its people; overwork of mind and body is a common hing. It is the fault of our nation to do overything in a hurry; to bear great burdens of care without pausing for breath or to give tired nature the rest she occationally demands. Actors who supply the best recreation that is afforded the hastemaking, worry-ridden public, take little themselves. They forget that it is unprofitable and injudicious to burn the vital candle at both ends; in an intensified fashion they mirror the national failing, and suffer accordingly. Work that makes heavy demands upon the emotional side of man is work that undermines his health and strength. There is no manual abor conceivable that is so exhaustive and debilitating as conscientious histrionic endeavor. It behoves those who have lightly regarded the consequences both of dissipation and overwork, to avoid the one and relax the other if they would not follow in the wake of their breathern whose fate teaches this terrible

An Evil Practice.

As slang is an offence against good breeding, so gagging is an offence against good art. The custom, which is permissible only in burlesque, has crept into almost every class of entertainment, but nowhere is it more prominent or more objectionable than in comic opera representations. The comedians of this branch of amusement seem to consider not only that it is a privilege but a requirement. The consequence is that lovers of light opera have their ears shocked and their intelligence insulted by the frequent and obtrusive display of this species of bad tests.

It goes without saying that no actor or singer who has the slightest respect for his art will degrade it on every possible occasion. If the comic opera comedians extenuate their conduct in this direction on the score that the style of performance which engages their services is unworthy to be ranked above the afterpiece of a variety show, then it is high time they were taught differently or induced to bring their brilliant talents to bear on some other and more congenial form of occupation.

The representation of comic opera should, in its way, be as artistic as the more substantial sorts of entertainment. There is no reason why the public should have to expect the outrage and violation of every artistic principle when they pay their money to enjoy this class of amusement. An instance of the gross liberties that are taken with the text was afforded on Monday night at Wallack's by several members of the McCaull company, The scene of Falka is laid in Hungary during the Eighteenth century, but this did not prevent the actors from introducing, wherever they found a loophole, every conceivable wheeze, slang, chestnut and gag that the topics of the hour could suggest. The result was to completely destroy the atmosphere of the story and transform the humorous subject into a travestie. It is true the injudicious laughed, but this fact, although it may seem a sufficient justification in the mind of the offender, does not cover the enormity of the sin to the many who know what is and what is not from the true purpose of playing.

Unless it is the avowed intention of managers to convert every comic and romantic opera that comes to us from Europe into a semi variety show, they should see to it that this custom is promptly and completely sat upon. No impresario would think of tampering with the composer's score; why should not the author's libretto be similarly sacred from vulgar liberties? Let this evil be abated.

The Actors' Fund.

A quorum of Trustees did not appear at the regular monthly meeting on Thursday, July 8, and an adjournment was taken to Thursday, August 5.

Seven new applications for relief were favorably reported upon last Thursday. Five will be considered to day (Thursday). The relieflist now numbers fourteen,

There was \$222 expended in relief last week, which includes one funeral, at Helena, Ark.

The rooms of the Fund are undergoing renovation this week. The routine of business will be resumed on Saturday.

New members and annual dues paid in: Kizzie B. Masters, P. M. Cooley, Elia Carlington, Frank Richmond, Mrs. Grace Gayler, H. Price Webber, A. J. Spencer, J. P. Clark, Stella Teuton, Raymond Holmes, Harris C. struce, Ben Lodge, Robert Neil, Louis Barrett, Bertha Livingston, Henrietta Crossman, Sedley Brown, Joseph L. Mason, Nellie Mason, Hugh Fay, Eisle Doane, Fred. A. Dubois, Charles W. Sutton, Harry Mulle, Edgar Le Benn and Mrs. Farren.



YEAMANS.—Jennie Veamans is rapidly recovering her health. She is reading several
plays that have been submitted for her inspection, but she has not yet made a selection.
She was offered a leading part by Arthur
Rehan, but she declined because of her objections to spending another season among the
one-night stands. A picture of Miss Yeamans
appears above.

PARISH.—Grant Parish returned last week from an extensive trip abroad.

Pors.—Charles Pope is spending the Summer with his family at Pleasure Bay.

EARLE.—Mattie Earle will spend the Summer at Pleasure Bay, near Long Branch.

OLCOTT.-Lillian Olcott arrived in the city in the Normandie from Paris on Sunday.

SOUBRETTES.—Lizzie Evans and Patti Rosa are disporting in the waves at Asbury Park.

SMITH.—John P. Smith will spend the Summer with his family at Norwich in this State.

ALLEN.—Mrs. Octavia Allen has gone from Washington to Ocean Spray for the Summer. FIELDING.—May Fielding, of the American Opera company, recently became Mrs. Ricardo Diaz Albertini.

COBLEIGH.—N. S. Cobleigh, editor of the Cleveland *Plain Dealer*, will be in the city next week to see his theatrical friends.

CONNELL.—Edward L. Connell, the bari-

tone, is seriously ill with a rheumatic affection at his residence in Waverly place. Foley.—Kate Foley has just been engaged

as soubrette for Murray and Murphy in Our Irish Visitors, replacing Loie Fuller.

GAILLARD.—Mme. Alice Gaillard joins Mc-

Caull's Opera company at Washington, playing the Marquise in The Crowing Hen.

VAN TASSELL.—Cora Van Tassell has bought

from Charles Gayler a comedy entitled Gyp.
It will be added to her repertoire the coming season.

RUMOR.—It is said that Al. Thayer, of the Cincinnati *Enquirer*, and John Havlin are to jointly manage the Vine Street Opera House in that city.

CHANFRAU.—Mrs. Henrietta Chanfrau proposes disposing of the right to play The Scapegoat in places where she has no thought of going herself,

MATHER.—Margaret Mather is to start for California in a few days. She will stop off at Chicago for a short time to settle up some business matters.

CROWELL.—Josepha Crowell has been engaged for a comedy part in Herne's Minute Men. In the interval she has gone to Halifax

for the Summer.

Modjeska,—Mme. Modjeska had a warm welcome in San Francisco on Monday night.

She appeared in Nadjezda, supported by a

very fine company.

PAULDING —Frederick Paulding will leave for San Francisco, where he opens with Margaret Mather, on Saturday. His mother, Mrs. Dodge, will accompany him.

SOLOMON,—Fred. Solomon, the comedian, does not go to the Temple Theatre, Philadelphia, He remains with Pepita, resuming the part, Curaso, which he created.

LISZT.—The Abbe List is ill with a complication of maladies. One eye is gone blind and the sight of the other is failing. But he vigorously fights disease and keeps at work.

Benefit.—Indications point to a substantial benefit for J. C. Scanlon at the Bijou Opera House this (Thursday) afternoon. The list of volunteers is long and the programme varied.

FRENCH,—Henry French will sail from London for this country on the *Umbria* on July 17. He will most probably bring over a number of new plays.

HAWORTH.—Joseph Haworth returned to the city from San Francisco on Monday. On his way here Mr. Haworth tarried in Ohio to shoot squirrels. After a short rest Mr. Haworth will prepare for his season on the road.

PALMER.—Mr. and Mrs. A. M. Palmer, their children and servants left for Chicago yes erday en route to San Francisco. Mrs. D. G. Croly ("Jennie June") joins them next week to accompany the party to the Yellowstone region.

Herrier.—While J. W. Herbert has met with much success in playing the High Executioner in The Mikado, he has been a good deal upon the rack physically. He was taken ill two or three times the past season. On one occasion he broke his collar-bone while doing the "monkey business" of the part, and now he has dislocated a shoulder.

YEAMANS,—Mes. Annie Yeamane is so ing the Bussmer at Piermont-on-the Har Her daughters Jennie and Emily are with RIAL,—Louise Rial stars the coming

RIAL,—Louise Rial stars the coming and in Fortune's Fool, which she has all played one season. She will be supposed will S. Marion. Miss Rial denies the state the has been ill, and says that the he excellent health.

Miner.—Harry Miner is the guest of the coverence Anglers' Association and although of friends to craising in the November of the steam youth Echo. Mr. Howeverty shipped a large crate of base and basings to friends in this city.

THOMPSON.—In response to a cable yesterday from Lydia Thompson, saying their daughter was extremely ill, but that the would keep her American contracts if Head Barton insisted, Colonel Miles cabled, to leasing her from her contract.

cayvan.—The report that Georgia Cayvan is negotiating for a new play in which to see the coming season is denied. Miss Cayvan has been offered several engagements by substantial than the section of the coming season is denied. The cayvan has been offered several engagements by substantial than the section of the cayvan managers to create parts, but she is determined to remain idle rather than travel.

JACKSON.—Belle Jackson, who met with a severe injury through a fall on the ice has Winter, and was thereby compelled to declar several eligible engagements, is at liberty to next season. Miss Jackson is spending to Summer at Cairo Village, Greene Comp, N. Y., and will return to the city about Oct. I.

PRESCOTT.—Marie Prescott will make a suring tour the coming season, supported by 2 D. McLean and a selected company. Mile Prescott's repertoire will include Pygmalia and Galatea, Meg Merrilies, Ingomar, Twild Night, As You Like It, Romeo and Juliet Cymbeline and Czeka.

HANFORD.—Charles B. Hanford has been engaged for Edwin Booth's support. Mr. Hanford is a sterling actor. In support of Robson and Crane, the past season, he shared the press praises with the stars. Mr. Hanford now has a splendid opportunity to still further add to his reputation.

RICE.—Fanny Rice is at her Summer home at Franklin Falls, N. H. Her health is mstored and she is prepared to receive offers. Notwithstanding reports to the contrary, like Rice will not star the coming season. She is now busy with her musical studies, as she prefers to appear in comic opera.

EVANS,—Tellula Evans is engaged for a season of comic opera at Asbury Park. Here is an opportunity for our operatic managers to see and hear an actress and singer who ought to have a chance to test her quality on the metropolitan boards. The lady will sing leading roles in half a dozen comic operas.

CAREY.—Edna Carey was offered the leading position in the stock company which will play four weeks at McVicker's Theatrs, Chicago, beginning July 20, but she declined for the reason that she is averse to acting during the Summer. Miss Carey has also refused an offer to support Almee next season.

MANSFIELD.—Richard Mansfield's broken English, in whatever tongue he essays, is simply exquisite. But especially is this so in the German. As a Dutch comedian, so-called, he has but one rival, so far as consistent broken English and rich pathos is concerned—George S. Knight. A round dozen of our leading "broken-English" comedians might sat within sight and hearing of Mr. Mansfield and learn a great deal.

BOOTH.—The out-of-town managers are all anxious to secure Booth. One manager has offered the entire receipts for a night of Booth in any play. Another, who is known to be both successful and shrewd, says: "I wast to round up my managerial laurels with Booth. It is my ambition to secure the tragedian for just one night and then lay down the sceptre of local management." A Texas manager wisely says: "Yes, we all want Booth; but for a month before and a month after his advent theatricals in the Lone Star State will languish." There is no denying the fact that out-of town managers are Booth-mad.

Miss Prescott's Coming Tour.

Marie Prescott has decided to enter upon a starring tour the coming season, and is now. busily at work selecting a company. Her repertoire, which is extensive, will run the game of tragedy and high comedy. Miss Pre is one of our leading tragediennes; in fact she has but one or two equals among our nation born actresses. She is one of the most industrious women in her profession. Altho barely a decade has passed since she made debut on the boards, she has in that the played leading business to such actors as Salvini, McCullough and Barrett, and has a created several parts in dramas, some of wh are still being successfully played. While is San Francisco, early in her stage career, Miss Prescott made a brilliant reputation during engagement that lasted several months

There are few women, on or off the stage, more glitted than Miss Prescott. She is well-fitted to adorn the higher walks of the drama and we have none too many tragediennes who possess her genius, intelligence and physical glits. The Misson has always been a women supporter of Miss Prescott as one of the lasting actresses of the American stage, and it is dulges in the prophecy that she will ere loss become as financially successful as she has always been artistically.



There can be no objection to the pre-gency business as it is conducted by Jeron and one or two others. These men act ing their industry and system to bear on the work of keeping the newspapers informed as to the affairs of their principals. They do not d to insure the insertion of the squibe they send about. They simply use their judgat in forwarding such bits of intelligence as they believe the newspapers want, and trust to the acceptability of the matter for securing its publication. But I understand there is an agency of this description uptown which guares the insertion of whatever paragraphs they authorize, and several managers have been hoodwinked into employing their services. Of course, any money paid to a press agency with this understanding is nothing less than a swindle. There is not a man in thu country who can guarantee the publication of anything in all the New York papers. Fortunately most managers are personally aware of this fact, so there will not be many deluded with patronizing the stupidly mendacious concern to which I refer.

I understand that a certain limited circle of newspaper lubbers are painfully exercised about the rig and dimensions of that yacht, the Mariposa. They can be given in brief space, and for that reason and because I am always glad to enlighten the ignorant, I shall set them forth here: The Mariposa is a centreboard, sloop-rigged craft, designed by the famous blind boat-builder Herreschof. The length of bull is thirty feet, her beam is nine feet, and her depth is in just proportion. She carries a mainsail, jib, topsail and jib topsail. She is also equipped with a balloon jib, spinnaker and storm-jib, for use as occasion requires. A yawl is employed as tender. Her cabin has sleeping accommodations for eight, and is comfortably furnished. There is a galley forward. The fittings throughout are brass; the ballast is lead, moulded to fit. The ice-box is large enough to hold the whole editions for twenty-six consecutive weeks of the shrunken sheet with which the aforesaid lubbers are connected. She flies the yellow and black burgee of the New Rochelle Yacht Club. She is as graceful, staunch and speedy a yacht-for her size-as sails the beautiful waters of the Sound. The Mariposa's owners weigh 158 and 170 pounds. If I have omitted any particulars which the painfully exercised require, I shall be pleased to supply them.

Edward Solomon wishes to be original, if anything. He says, in relation to the charge made by somebody in San Francisco and reported by our correspondent, that he plagiarized a piece called the "Hebe Waltz" and put it into Pepita, that there is but one waltz in his opera and it bears no resemblance whatever to the "Hebe Waltz." Miss Russell introduced the latter piece in The Sorcerer and Patience a few ons ago. That is the way, probably, that the individual who started the story got things

Solomon, by the way, is indignant over an article which appeared recently in the World. A member of that paper's staff named Rivers, Riddles or something like that, recently wrote the composer a letter asking if he might be allowed to interview him and hear some of the sic of The Maid and the Moonshiner. The request was granted, whereupon the reporter penned an article in which he showed his ignorance of music by attempting to dissect Solomon's score, and his disregard for facts by putting words into Solomon's mouth that he had never uttered. According to his own accounts, by the way, Solomon is a lightning composer. He wrote every note of The Maid and the shiner in two weeks. "The Silver Line was written in six minutes, and the "Coo-roo" song of Pepita in just half that time.

me of the old time actors and managers have persistently maintained through thick and thin that the taste of the traditional Bowry play-goers has undergone no mutation t success would surely perch upon the

mat Wallach's has b

is of course having a good time with his lends, both native and American. The Doc-rgoes to Paris next and thence to Ireland. ts for this city August 3 at Qu on the City of Rome,

In the Courts.

THE THEATRICAL LICENSE QUESTION.

cert garden or hall in the city has bee sted, under the late decision of the Cour of Appeals, for not having theatrical lie ing the cases to trial. Several such cases called last week in the lower courts, but post ents resulted. Still the perfe lows as freely as ever.

A delegation consisting of repre everal concert halls called upon the Police ers and asked them what they inended to do. They told the concert-hall men that the Corporation Counsel had been reould be taken. A mutual protective union has been formed by some of the concert-gar den owners in whose places only orch selections are given, for the purpose of raising funds and employing counsel to fight the present interpretation of the law. Mr. Koste decided to get a theatrical license for the Twenty-third street resort and give up beer-

While the Corporation Counsel's views are being waited for, Superintendent Murray has ordered the police captains to make reports of the music gardens and halls in their precincts and the character of entertainment carried on

THE DOUBLE STAGE PATENTS.

United States Commissioner Shields has been taking testimony in the United States Circuit Court this week in the suit of Nelson Waldron, who was stage manager of the Madison Square Theatre, against Albert M. Palmer and Marshall Mallory, claiming that they have infringed his patent in regard to appliances for a double stage. Waldron says he was the inventor of these appliances, and claims that the profits made by the use of his mechanism amount to over \$100,000. The other side claim that the managers of the theatre made many suggestions in regard to the appliances for the movement of the double stage, and that they have not infringed Mr. Waldron's patents. After the testimony is all in it will be presented to Judge Wallace and argument made by the lawyers.

Manager Mishler's New Theatre.

Manager John D. Mishler, of Reading, Pa. has been spending a week in town among his numerous friends in and out of the profession. His New Academy of Music at Reading, Pa., he says, is rapidly approaching completion. Mr. Mishler visited the leading theatres of Europe and America in perfecting the plans for the theatre, and is sparing no expense in making it a model house in every respect. It is on the ground floor, with a seating capacity of 1,600 and a stage 45x80. The New is situated on Sixth street, one block from the site of the old Academy of Music. Manager Mishler speaks of his enterprise with pardonable

"The visiting profession," he says, "will be surprised with the comforts I have provided in the way of dressing-rooms with modern appointments, etc. I have never played a 'tentwenty-thirty' company in Reading, and never intend to. I attribute much of the lack of amusement patronage in that city to indiscriminate booking. The people have been deceived so much that thousands have given up attending the theatre. It will not pay to play Modjeska, a prize fighting combination, a female minstrel troupe and a 'ten-twenty-thirty' following one another in the same theatre. It is my intention to have the New Academy of Music open not oftener than three times a week, and on such occasions only the most meritorious entertainments will be provided. When these cannot be obtained the house will remain closed. I have had an extensive experience in the theatrical business and know just what our people want. I have provided a place of amusement and a list of entertainments of which they may well feel proud."

Lost Again.

Doré Davidson denies Agent Berry's statements regarding the recent season of Lost, and

"I engaged Mr. Berry merely for his expenses, as the taking out of Lost was simply a amer enterprise. When we arrived in Cincinnati I found he had drawn upon me to the er of the bold spirit who would step to the extent of \$90. As he had \$300 worth of my sand sevive the class of production which printing in his possession I felt I could not discharge him. I took his receipt in full up to

ike. I have given up all idea of ting Lost on the road next seas

Mr. Hill's New Prima D.

"I have discovered a young lady," said Ma She is a young lady who, I think, can fill the part. There is no truth in reports that there has been trouble between myself and Lillis

"I have no complaint to make against Mi Russell or her husband, Mr. Solomon. the contrary I was very much pleased with them both. It was their interest more than my own that I consulted when I con release them, as Mr. Solomon has written a new opera in which the services of himself and his wife may he used to better advanta

Mr. Solomon spoke somewhat cautio when the subject of his separation from Mr. Hill was broached to him by the reporter.

"There has been no trouble whatever," he explained. "Mr. Hill assures me that I am numbered among his most cherished friends. My wife and I go with Mr. Duff simply because we have made arrangements that are certain to bring us in handrome returns, if my new opera makes the success we confidently expect for it, Mr. Hill is going to take Pepita into the one and two night stands, and he has no need, therefore, of continuing to employ Miss Russell as prima donna and myself as musical director."

Manager Bardwell's Firm Stand.

"I have not in the past, and will not in the future, book any company whose entertainment is not worth seventy-five cents or more for reserved seats," said Manager W. E. Bardwell, of Elmira, N. Y., to a MIRROR reporter as he sat at a desk in Taylor's Theatrical Exchange while on a visit to New York a few days ago. "My lowest price of admission is thirty-five cents to the upper gallery. I have the only theatre in Elmira that will not book the ten-cent companies. My record for furnishing first-class attractions to the people of that city has been made and I propose to keep it good.

'What are your prospects for the coming sea

"As bright as for any previous season. The Elmira Opera House will be in a better condition for the reception of first-class companies than ever before in its history. I have made arrangements for a wholesale overhauling and redecorating. Considerable attention has been naid to securing handsome designs, which have been prepared by a first-class artist, and when the decorators have finished their work I believe I will have the pleasure of managing one of the pleasantest and most attractive theatres in the State outside of New York. Within the past few weeks a new raised floor has been laid in the orchestra circle, making the rear seats as desirable as those nearer the stage. Add to this the fact that the house has been refitted with the latest improved steam-heating apparatus, and that I propose to make many mino improvements, notably affecting the stage and dressing-rooms, and I am certain the profe as well as the theatre-going public, will be greatly pleased with the house. I have booked only the best attractions. During occasional trips to the city my headquarters will be at Taylor's Exchange.

A Little Revival in "Stock."

Harry Greenwall, the Lone Star manager, has Texas-at least theatrical Texas-pretty well mapped out. When a MIRROR reporter approached his desk in the Star Theatre building he was engaged in reading a letter from a Texas railroad magnate, who was simply enthusiastic over the prospects for a huge cottor crop. As the reporter stood behind the manager's chair, the latter was reading extracts from the letter to a friend: "If the cotton growers of Texas had had the making of the ther in their own hands, they could not have been better satisfied with the cotton crop. A gentle rain has placed an enormous cotton crop beyond possibility of failure. In less crop beyond possib than thirty days the cotton crop-"

tracted to THE MIRROR man, and he hastily placed the letter in his pochet; for the scrib

re. I have to ck company, the pr on will be entered in

A Friendly Parting.

When J. M. Hill departs for San Fra erred to, has had charge of all the print. His was the quiet work of the is out of the routes, the footing up of the penses, etc. In fact he was me desert the theatrical field. Tired of tra he has leased the new Academy of Music at Norristown, Pa., and will there settle down to local management. The following corre-Mr. Haynes and Mr. Hill, exp

Mr. Haynes is followed into his sociates on Mr. Hill's staff. He is now getting together a company for the inf opening of the new ho Private Tutor will be presented with a musical serting, and a special orchestra of sixteen pieces will be provided. The opening will take place on Saturday evening, July 24. The presentation of The Private Tutor as a musical comedy will be an experiment. The piece is said to be well adapted for a musical set ting. The regular opening of the hor occur on August 25, when Arthur Rehan's fine company of comedians will present the great comedy success, Nancy & Co. Havnes has a fine list of bookings. A glance at this list shows it to compare favorably with those of any of our metropolitan combination houses. Quite a number of Mr. Haynes friends from various places will attend the

Manager Lehnen's New Enterprise. Philip H. Lehnen, the well-known interior

New York manager, arrived in the city on Fri day, and was seen the other day by a MIRROR reporter. The scribe was shown cleverly de signed plans of the New Windsor Theatre, Chicago, by Orcar Cobb, the architect of that city.

"I am jointly interested with John A. Ste vens in the building of this theatre," said Mr. Lehnen, "and without being at all boastful, I really think we shall have one of the handmest theatres in the West. It will be on the North side of the city, on the corner of Clark and Division streets, and will have a seating capacity of 2.300.

"We expect to open the season about the middle of September. It will be a popularprice house, the range being from twenty five cents to one dollar. The theatre is built on iences and improvements. No less than eleven street-car lines pass the door. We have already filled twenty-four weeks, and

d as a star to a

E. D. Price, who was McKes Ras

its oovelty. I shall die picturesque scenery will be pr ried everywhere on scene-vac by Mr. Kelly, that made su among the California public and cr be given in its entirety. This music tionally fine. Some of it is de ton it was given under the co

route. Managers always can aq for something that wins their co pening will take place in S As I could not get a new York of ferred this as the next best th ncipals includes McKee Ra-ordaunt, Dan Harkins, C. J. B twenty-seven parts we will employ supers, forty choristers and a band of fi

Rankin's Theatre in 'Frisco is this week for the first time in over a y Eden Musee is being added to the is like a rubber ball: throw sure to bounce up ag at he has managed to

PROVINCIAL

N. J., 22,4

A Scribe's Outing.

There was not much time for fishing or any ne during the stay of the company ohn, for the reason that all the reperre had to be studied and rehearsed-a job takes time and trouble. The fun was to er on. Besides, the ferment and turat the Canadian and American fishing was at their height, and neither Martinu lerius nor any of his "co mates and ers in exile" cared to be seized as Amerian fish-pirates and dealt with accordingly by he irate provincials. They contented themes for the present with eating the fish that es caught, and this they consumed to such nt that it was currently reported that were beginning to take the place of epimis and fins were beginning to develop ind of arms and legs. By-and-bye, if this ent on, James Shore, who has a pretty wit, ed that the company should show in a k, as men-fish, and offered to collaborate ith Martinus in a piscine drama to be called pteras Finalogos; or, The Mermaids of ndy. However, the decided refusal on the art of the management to read any more new plays in holiday time, nipped this promising plan in the bud, greatly to the discomposure of Shore, who vowed that "It was just his bloomin' luck; the managers never would give him a chance. Duffers like Bronson Howard or Fred. Marsden could get ten thousand dollars for a play, but men of genius-real genius ore left to wither on the virgin thorn." He mself to serious Irinking for two days, Aich alterative treatment he was himself The bill of fare in the St. John hotels newhat curious. Taken as a who ous; taken as presented, the variety is

Iting, ex grat:
Itonday—Clam chowder, boiled salmon

d cod, halibut. Tuesday-Clam soup, boiled halibut, fried

d, boiled salmon. Wednesday-Fish soup, boiled cod, fried

And so on, putting one in mind of the Australian menn in the good old pastoral times, pefore gold had brought in its train the vice ad luxury of the Old World, when an Australian feast always consisted of four dishesram, lamb, sheep and mutton. To sum up, the food is fishy, the town is fishy, there is an scient, fish-like smell about everything and everybody, and even the druggists sell vichy ater in preference to any other. Trades and tions are rather mixed in the good town of St. John. For instance, if you want snuff, you don't go to a tobacconist-for there you and none—but to a drug-store; and the ers sell cigars. Perhaps, if one had ed of boots, one might find them at a hat p; and 'tis very sure that the last place to go to for a square meal would be a restaurant. Once upon a time, if local history is to be sted, St. John was a prosperous place, in which people made money and amusements ed; but alas! fire descended from heaven, or burst up from earth, or somebody dropped a match, or a cow kicked

on the fire. "Ah! if you had only come before the fire ness you would have done," is the —Professor Cappa's Seventh Regiment Band will begin a series of Sunday night concerts at the Ocean Theatre, Long Branch, August 1, under the management of Grenner and Temple. Following this engagement the band will go to the Louisville Exposition. rt offered to you if you fall to draw a rearing place "before the fire." Do

er a kerosene lamp, or something in the -raising line took place, and St. John was

ed to the ground. Naturally enough, every misfortune that now happens is blamed

he forth: "Yes, yes; since the fire we h ot the heart to fix things up." In fact, the out of the frying-pan into the fire.

Notwithstanding all igneo favor in the eyes of the people. hair, together with her graceful figure and a clientele of the aesthetic class of society, for yes and her cunning ways, had her own re of admirers—especially among the el chestra so as to see the acting. Nothing else; oh, no, certainly not! George Sholto did his duty manfully, as the handsomest man on the stage, and drew the Flora McFlimsys of St. John with an irresistible attraction—said Flora McFlimsys being for the most part not flimsy at all, but substantial, buxom lassies, wing their Scotch blood in their sonsi faces and laughing een. James Shore had also a coterie of gushing girls, who admired him for his nickel plated villainy—on the stage and his unapproachable-well, we will call it self-appreciation-off it. A good-looking fellow was James, and a comical cuss as well, with a trick lung that, he averred, had a hole in it, which lung, hole or whole, got him out of many a scrape. However, as these writings are not intended as professional puffs; but as a true record of a holiday, we refrain from further description. Suffice it that the company was a right good one, and the business equal to its desert. The band, local and mostly amateur, is very good-better than one might expect-thanks to the enterprise and assiduity of its leader, Harrison, who takes a pride in its well-doing. The basso, Williams, a man from Gloucester, England, is especially good, likewise the cornet and the piccolo, whose names live not in our memory.

THE MIRROR comes regularly to St. John which speaks well for the literary and artistic taste of the inhabitants, and the enterprise of Mr. Harrison, who imports it weekly, paying the legal duty thereon, and so keeping his fellow-citizens well informed of the doings in things theatrical of the outside world. How did the toil worn spirit of the brain-weary Martinus expand in the saline breezes of the Bay, and how did his sylphlike waist also expand by reason of the fish diet and the plentiful libations of rich milk that flowed in a heating stream in and about his viscera.

Halifax, Nova Scotia, will be the place of vantage for the next chronicle, and the sayings, doings and surroundings of that recalcitrant and "seceshful" city its subject matter next week.

Professional Doings.

-The St Felix Sisters are spending the Summer at Bath, L. I.

-Murry Woods has signed for the Casino for the coming season

—Henry Wertheimber has been engaged by Minnie Maddern as manager. —G. Herbert Leonard has been engaged for Rose Coghlan's company.

-Louis M. Martell has been engaged for

Fred. Bryton's Forgiven company. -John Russell is spending the Summer at Whitestone, L. I., with a party of triends.

—Charles O. White, manager of the Michigan Circuit, is spending the Summer at Bath, L. I.

- Pretty little Baby Wood and her mother, Daisy Wood, have been engaged by J. K.

—J. B. Atwell, at one time with Aldrich and Parsloe, has been engaged as stage manager for Denman Thompson.

-Manager George W. Sammis had a benefit at the Brooklyn Grand Opera House on the night of July 14.

—George S. Chamberlin, treasurer of the Windsor Theatre, will spend his Summer va-cation at his parents' home in Seaford, Dela-

-The part Nat Goodwin will play in the burlesque of Jack Sheppard, which is to be produced at the Bijou Opera House in September, is Jonathan Wild. —Emil Bourlier, manager of the Masonic Temple, Louisville, who has been in the city for the last three or four weeks on business, re-

turned on Monday to the West. —J. P. Garland has added Kate Claxton, Adelaide Moore and Henry E. Walton to his list of Texas bookings. He is hopeful of mak-ing a fine showing before his return South.

The Third Brigade, Ohio National Guard, numbering 2,000 men, will be encamped at Mt. Vernon in that State from August 3 to 10. Manager Hunt wants an attraction at popular

—John F. Poole is at present negotiating with a number of European novelties, which he will probably present at his new Eighth Street Theatre in rapid succession during the months of November and December.

It is Mr. F

neational plays—In His Grasp, by William rieton, author of Zitka, and The Spideb, by De Kress. The plays will be alted. P. M. Cooley is the sole manager that the streeting. Harry Vaughn is bo

—The following company has been engaged by Arthur Rehan to appear in Nancy and Co.: Carrie Turner, Ethel Brandon, Charline Weidman, Mrs. Maeder, Frank Carlyle, Harry Hotto, Harold Russell, Cyril Scott and Edward Warren, who has been secured for the role originally played by George Parkes, and in which that gentleman, according to the cable, has just made a big hit in London.

-Ezra Kendall, whose Pair of Kids had a —Ezra Kendall, whose Pair of Kids had a rather rough time of it last season, is not at all discouraged, and is preparing to go out again. So far he has engaged Mattie Fox, Thomas Jackson and Josie Langley. P. J. Shealy will act as treasurer, while Charles Williams, treasurer of the Grand Opera House, Chicago, will again be financially interested. The season will open on August 30.

-Mr. and Mrs. Ed. Clayburgh (Frankie Mrs. Ed. Clayburgh (Frankle Kemble) have been the guests of S. F. Nixon at the West End Hotel, Long Branch, during the past week. Mr. Clayburgh says that the Philadelphia manager has one of the "slickest" turnouts at the Branch. Miss Kemble is in excellent health, and feels sure that in the coming season she will renew her triumphs of the part. Mr. Clayburgh will devote all his time exclusively to the management of her professional interests.

-Mrs. Henrietta Chanfrau's new play, The Scapegoat, has already very strongly enlisted managerial attention. Says Manager Tayleure: "Several offers which a season or two ago would have been considered big have been ago would nave been considered big have been declined. Our purpose is—after trying the play in some neighboring city—to produce it in New York. Boston, Philadelphia or Chicago, and in style. Its success seems a foregone conclusion—if theatrical prophecies are to be relied upon.

—A Summer season of comic opera, under the management of Frank Irving and Fred. Perkins, has been opened at Asbury Park. The principals are Tellula Evans, Elma Delaro, Alice Butler, Emily Kean, Harry Allen, Louis De Lange, Alonzo Hatch, N. C. Burnham, John Clarke and George Fielding. The repertoire comprises The Mikado, Mme. And Proceedings of the Chicago Circle Circle Chicago. got, Fra Diavolo, Girofle-Girofla, Chimes of Normandy and The Pledge of Love. Fred. Perkins leads the orchestra, and the chorus

-Frank Wise and Frank G. Prescott started on Tuesday evening for San Francisco as the advance guard of Margaret Mather, who opens at the Bush Street Theatre on August 2. John T. Malone accompanied them, but not as a member of the company. The full company leaves New York for the Coast on Saturday. The season is for four weeks, and on Sept. 6th company is due in Denver, but does not reach its starting point, this city, until December The scenery was shipped to San Francisco some time ago. As manager of the stage, Mr. Wise is somewhat solicitous as to its con-dition, fearing it may have been damaged in transit over the Southern route, Considerable touching up may be necessary.

Driftwood.

During the four years and eight months that Proin running Bartholomew's Equine Paradox the latter paid the former over \$181,000. This was clear profit above all expenses. After many ups and downs in busi ness, Professor Bartholomew has retired with his horse to Oakland, Cal., there to pass the remainder of his days, so he says. "During all my association with this most successful educator of horses," said Mr. Mishler, "I never saw him in anger or heard him utter an oath knew. I attribute this to his thoroughly abstemious mode of living. I never knew him to drink intoxicating liquor of any kind or use tobacco in any form. He is a walking example of abstemiousness—that is, good health but mildly expresses his physical condition. For this reason I do not think he can long remain in retirement, I don't think he'll remain in seclusion a who e year. Some time ago I wrote him, in mock seriousness, that I was laying out a splendid route for the Paradox for the coming season. He took it all in earnest and wrote back besecching me to desist. Still, I hold to the opinion that it is only a matter of a little time when he will come forth with his horses to once more delight Young America and his parents. During our second season he wanted to retire, saying that he never expected, in his most sanguine moments, to be worth so much money. He was destined to see the amount trebled. In his other horse enterprises it had been the Professor's misfortunc to see somebody else own the show after it had gained a certain fame. He is now possessed of considerable wealth and still owns the show that made it." knew. I attribute this to his thoroughly abstemiou

in this city, that the first-part of his entertainment would not be "piled up to the ceiling for effect," is rather too much "piling up for effect" in all classes of amuse-ments. But let the quotation be confined to minstrelsy. Haverly began this "piling up for effect" with his Mas-todon Minstrels. Now he would like to come down to comedians—all making up in quality their lack of quan-tity. In fact, Haverly, who made the first great success . . .

atic Review: Mr. Augustin Daly is a half so shrewd as the mejority of his fellow-Yank and is getting himself disliked all round. He doe

The ladies of the household including the one who had hired the grass-cutter, gathered at the parlor windows, wondering what the crowd was looking at. The job was about half done when lunch-tire arrived, and with it the master of the house. He, too, seemed puzzled till the "hired man" grasped his hand and brirfly explained. Then he just lay down on the grass and howled. Then be got up and dragged the comedian into the house. The daughter who had isnocently been the cause of so much amusement, and the bringing together of two old acquaintances, could not be prevailed upon to show up; but the other members of the family heartly enjoyed the joke.

New York Times: Rose Eytinge, having left the stage for good, has settled down to a quiet life up town, and will ry her hand at literature. A volume of reminis and a novel are under way, and the latter, her friends and a novel are under way, and the latter, her treends asy, will be in a publisher's hands within a few months. During her dramatic career she contracted the diary habit, and now has a vast fund of note and comment from which, to draw her literary texts. Miss Eytinge is also engaged upon a play, a sort of domestic dra a, Mr. John E. McCann having a partnership in the work.

The last survivor of the permanent minstrel halls in New York was the San Francisco Opera House. Its disintegration was very slow. The retirement of its favorite balladist, the death of its funniest comedian, and the mammoth minstrel companies that were organ and the mammoth minstrel companies that were organized—all these had a depressing effect and brought about dissolution. Now, after the old minstrel hall has undergone many changes and vicissitudes, it is to become once more a home of burnt-cork comedy. With each recurring season duing the last two or three years there have been rumors of a stock season of burnt-cork, and the names of many distinguished disciples of Ethiopian comedy have been connected therewith. The present enterprise will not fail for lack of money, as a millionaire manufacturer will draw checks to meet the losses, if any, until it is upon its feet. Failure will merely demonstrate that the amusement-goers of the Metropolis have lost their love for this form of entertainment, except as a strolling troupe may visit the city and occupy a theatre for a week or two.

It is singular in what affectionate regard Haverly's old employes hold him. The writer was talking with two of them the other evening, and they could not find words to express their friendship for the Colonel, and words to express their friendship for the Colonel, and while piloting his companies. And yet these two men are now successful managers, each having an ever-increasing bank-account since striking out for themselves. These gentlemen do not believe that Haverly's lucky star is dimmed forever. One of them, with a knowing look, as if he possessed some inside information, remarked: "Haverly will be a very rich man some day, and his money won't come from the 'show' business. It will come from his speculative investments, which are beginning to look up." . . .

New York World: Two noted women, each handknown in her sphere, yet as distinct as brunette and blonde. Mrs. Rose Leland, manager of Leland's Opera House, Albany, is a tall, well-developed, imperia looking woman, who walks as she talks, with a free looking woman, who walks as she talks, with a free-handed, careless, pronounced style, at once vehement and piquante. In town for a few days prior to her Saratoga rustication, she appeared on Broadway's shady side dressed a la mode, the cynosure of many eyes. With her was pretty, gentle Annie Robe, Wallack's leading lady. Coming here from the other side with an excellent record, professional and personal, she stepped at once into the vacancy made by the retirement of Rose Coghlan, and filled it. She is tail and slender, of a blonde type, nex retrousse, bright, quick-witted, intelligent and full of fun.

tical Society by Dr. Choquet with regard to the number of theatres which have been burned down since 1730. It should at once quell the fears of timorous people and check the outcry of impending calamity, which the most racical of churchmen are wont to indulge in, at every favorable opportunity, against the playhouse. He gives the total as 632, of which 51 were burned down in the last half of the Eighteenth century, 51 in the first quarter of this century, 100 from 1835 to 1850, 76 from 1830 to 1850, 105 from 1850 and 1850, the total was only 241 for the ten years from 1850 to 1850. This is due to the fact that now and again some theatre is burnt down while full of people, as was the case in 1794, when 1,000 persons perished in the theatre at Capo d' latria; in 1836, when 800 persons were burnt at St. Petersburg, and in 1835, when 1,000 persons were burnt at St. Petersburg, and in 1835, when 1,000 persons were burnt at St. Petersburg, and in 1835, when 1,000 persons were burnt at St. Petersburg, and in 1835, when 1,000 persons were burnt at St. Petersburg, and in 1835, and at Nice, where 70 persons were burnt to death in the same year. Altogether, 6.379 people have perished in the last 135 years, or 84 persons in every year, this being a very small percentage of the whole theatre-going population. This would seem to be a good showing, when the acciments of the sea, the rairoads, in hutels, and even the ecclesiastical edifices are taken into consideration. There is no manner of buil ling where large numbers of people assemble that is so carefully guarded against accident than the theatre, which is probably the reason that the percentage of mortality is so small. the total as 632, of which 51 were burned down in the

London Theatre: The American voice is dry and, to ur ears, somewhat harsh, spite of the "song" that runs and the women as a rule higher than we do. There is little subtlety in their speaking; they have something to say, and they say it and are done with it. There are many of our own actors who will coquette with their words and drag a syllable along like a child's toy at the end of a string, and possibly we rather like this hesitating, lingering fashion—not because it is good efocution,
but because it is like our own modern way of speech.
But your American is incisive. His "r's" are given tomorselessly. He hits his words farrly and squarely on

LFA PERRY.

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ed always to have been an alterna en the schools of nature and art (if sed to substitute "artificiality," which my of our stage; and it struck him at once he could not select anything more approed as if he were going to deliver a serbut as the motif or theme of the remarks was about to offer. The four actors of shom he should attempt to tell them something-Burbage, Betterton, Garrick and Kear were the four greatest champions, in their respective tim s, on the stage of nature in distinction to artificiality. I might say that Shakespeare was the first dramatist who dared to rob tragedy of her stilts. But it was not only with regard to the writing of his plays that Shakespeare sought to fight the battle of nature against artificiality. However naturally he might write, the affected or monotonous delivery of his verse by the actors would neutralize all his efforts. The old rhyming ten syllable lines could not but lead to a ous style of elocution; so Shakespeare flued his blank verse to the natural expression of his ideas, and not his ideas to the trammels of blank verse. In order to carry out these reforms, in order to dethrone artifice and affectation, he needed the help of actors in whom he could trust, and especially of a leading actor who could interpret his greatest dramatic creations; such a one he found in Richard Burbage. Burbage was the first great actor that England ever saw, the original representative of, among other characters, Shylock, Richard, Romeo, Hamlet, Lear, Othello and Macbeth. We might fairly conclude Burbage's acting to have had all the best characteristics of natural, as opposed to artificial, acting of the style advocated in Hamlet's advice to

Thomas Betterton arose at the very time

when dramatic art had, as it were, to be resus

the players.

citated. Directly the Puritans (who hated the stage and everyone connected with it as heartily as they hated their cavalier neighbors) came into power, they abolished the theatres, as they did every other form of intellectual amusement; and for many years the drama only existed in the form of a few vulgar "drolls." It must have been, indeed, a dismal time for the people of England; with all the horrors of civil war fresh in their memory, the more than paternal Government allowed its subjects no other amusement than that of consigning their neighbors to eternal damnation and of selecting for themselves-by anticipation-all the best reserved seats in heaven. When the Restoration took place, the inevitable reaction followed. Society having been condemned to a lengthened period of an involuntary piety-which sat anything but easily on it-rushed into the other extreme; all who wanted to be in fashion professed but little morality, and it is to be feared that, for once in a way, their practice did not come short of their profession. Now was the time when, instead of "poor players," "fine gentlemen" condercended to write for the stage; and it might be remarked that, as long as the literary interests of the theatre were in their keeping, the tone of the plays represented was more corrupt than it ever was at any other period of the history of the drama. At such a time, when the highly flavored comedies of Wycherley and Congreve were all the vogue, and when the monot profligacy of nearly all the cultural duced into those plays was calculated to encourage the most artificial style of acting, it was something to be thankful for that Betterton and one or two other actors could infuse life into the noblest creations of Shakespeare. Owing more especially to Betterton's marvellons powers, Hamlet held its own in popular ity, even against such witty productions as Love for Love. It was also fortunate that the same actor who could draw tears as Hamlet ras equally at home in the feigned madness of using rake Valentine, or in the somewhat coarse humor of Sir John Brute. By ming the public in what were the popular les of the day, he was able to command support when he sought it for a nobler form of drama. His married life seems to we been one of perfect happiness. When one es, and that they were all such a very sed lot, it was pleasant to think of this e, in an age proverbial for its immorality, in a city where the highest in rank set an exple of shameless license, living their quiet. , artistic life, respected and beloved by all at knew them. Betterton had few physical ges. If we are to believe Antony other actor. Garrick was no doubt his supresent, thick neck, stooped in the shoulders, fat rior in parts of high comedy. In such parts as Rich in all four times. After the lapse of a

prototype of that cry which we heard so often nowadays against over elaboration in the arrangements of the stage. "If," said Mr. Irving, "it be a crime against good taste to endeavor to enlist every art in the service of the stage, and to heighten the effect of noble poetry by surreunding it with the most beau plead guilty to that charge; but I should like to point out that every dramatist who has ever lived, from Shakespeare downward, has always endeavored to get his plays upon the stage with as good effect and as handsome appo ments as possible." Some people might hold tated inattention to the acting; but the majority did not, and he believed that they were

Little more than thirty years were to elaps between the death of Betterton and the appearance of David Garrick. In this comparatively short interval progress in dramatic affairs had been all backward. Shakespeare's advice to the actors had been neglected. Garrick, who in one leap gained a position which in the case of most other actors had only been reached after years of toil, changed all that. Nature in the place of artificiality, originality in the place of conventionality, triumphed on the stage once more. His career was one long triumph, checkered, indeed, by disagreements, quarrels and heart-burnings (for Garrick was extremely sensitive), caused, for the most part, by the envy and jealousy which invariably dogged the heels of success. Never was a man in any profession, perhaps, who combined so many various qualities. A fair poet, a most fluent correspondent, an admirable conversationalist, possessing a person of singular grace, a voice of marvellous expressiveness, and a disposition so mercurial and vivacious as is rarely found in any Englishman, he was destined to be a great social as well as a great artistic success. Perhaps Richard III. was his best Shakespearean character. Of course, he played Cibber's version and not Shakespeare's. In fact, many of the Shakespearean parts were not played from the poet's own text, but perhaps Garrick might have doubted whether even his popularity would have reconciled his audiences to the unadulterated poetry of our greatest dramatist. Next to Richard III., Lear would seem to have been his best Shakespearean performance. In Hamlet and Othello he did not equal Betterton; and in the latter, certainly from all one could discover, he was infinitely surpassed by Edmund Kean. In fact, Othello was not one of his great parts. His remarkable successes in society, which achieved for him a position only inferior to that he achieved on the stage, was the best answer to what was often talked about-the degrading nature of the actor's profession. Since the days of Roscius no contempt for actors in general, or for their art, had prevented a great actor from attaining the position accorded to all distinguished in what are held to be the highest arts.

Nearly nine years after the death of Garrick, on Nov. 4. 1787, a young woman, who had run away from home when little more than a child to join a company of strolling players, and who, when that occupation failed, earned a scanty living as a hawker in the streets of London, gave birth, in a wretched room, near Gray's Inn, to an illegitimate child. This woman was Nance Carey, the granddaughter of Henry Carey, the author of the national anthem. She was the great granddaughter of George Saville, Marquis of Halifax, whose natural son Henry Carey was, Three months after his birth she deserted her child, leaving him, without a word of apology or regret, to the care of a woman who had befriended her in her trouble. A mere sketch of his early life-ample details of which might be found in Mr. Hawkins' admirable "Life of Edmund Kean"-would give a sufficient idea of what he must have endured and suffered. When, years afterward, the passionate love of Shakespeare, which, without exaggeration, one might say he showed almost from his cradle, had reaped its own reward in the wonderful success which he achieved, if we found him then averse to respectable conventionality, erratic and even dissipated in his habits, let us mercifully remember the bitter and degrading sufferings which be passed through in his childhood, and not judge too harshly the great actor. Unlike those whose lives had just been considered, he knew none of the softening influences of a home; to him the very name of mother, instead of recalling every tender and affectionate feeling, was but the symbol of a vague horror, the fountain of that degradation of his nature, from which and so much of the profligacy of actors and no subsequent prosperity could ever redeem it. For many years after boyhood his life was one of continual hardship. With that unsubdued conviction of his own powers, which often is the sole consolation of genius, he toiled on and bravely struggled through the sordid miseries of a strolling player's life. In the result he exercised over his audience a fascination which was probably never exercised by any

have said that to see Kean act was " often quoted sentence embodied, perhaps, the main feature of Edmund Kean's greatness as an instant flash of light so searching that every minute feature, which by the ordinary light of day was hardly visible, stood bright and clear deed that of lightning; it appalled; the timid hid their eyes, and fashionable society shrank from such heart-piercing revelations of human passion. It might be doubted whether there ever was any who so thought out his part, who so closely studied with the inward eye of the artist the wave of emotion that might have agitated the minds of the beings whom he represented. It had been said that Kean swept away the Kembles and their classical school of acting. It was idle to say because John Kemble's style of acting was solemn and slow he was not one of the greatest actors that our stage had produced. The world of art was wide enough for both, and the hearts of those who truly loved art were large enough to cherish the memory of both as of men who did noble work in their profession. Kean blended the realistic with the ideal in acting, and founded a school of which William Charles Macready was the foremost disciple. Thus had they glanced briefly enough at four of our greatest actors whose names were landnarks in the history of the greatest drama of the world. It had been seen how they all carried out, by different methods, perhaps, but in the same spirit, the principle that in acting nature must dominate art. But it was art that must interpret nature, and to interpret the thoughts and emotions of her mistress must be her object. These thoughts, these emotions, must be interpreted with grace, with dignity, and with temperance, and these, it should be remembered, art alone could teach.

"Dramatic Rights Reserved."

Are the latter day novelists striving to introduce themselves to the histrionic art under a new and gauzy veil? The startling sensations put forth between covers of late seem to aim their winged, fiery shafts straight at the target of the stage, "Dramatic rights reserved" may mean much or little-generally the latter so far as any real use is concerned. Out of forty novels bearing the foregoing upon their title-pages, I fail to find one which could successfully withstand the "clip," "snip" and 'tear" of the dramatist's shears and pen.

Every prodigy of literary ability puts forth his or her book nowadays with dramatic rights reserved. Heaven preserve the drama from such vainglorious espionage! You may call the art of drama-making an art of clap-trap and lurid fire if you will; but there is an honest purpose underlying each and every point introduced. The novel writer's task too often descends to the prosy, dry-as-dust facts for the simple purpose of spinning strands of alleged wheel dull ropes of sand and dross.

The novelist says the art of dramatic writing is an art of improbability. And the dramatic writer has clear and high grounds for asserting the same against the novelist's art. They both stand alone, clear and distinct, one from the other. Either can retain its upright position without the other's prop of assistance. To day there is not a novel bearing the words "All dramatic rights reserved" which is worthy to play its part in the hands of a position ist in the drawing room scene of a society

In contradistinction to this, some of the most successful novels of the season draw their plots, characters and general work from the stage succe ses of these times, "Dramatic rights reserved" serve to sell the book; but so far as serving dramatic purposes the book is nil. There was a time when books stood or fell by their merits. No borrowed plumes can buoy up a stone destined for oblivion, and it were time the present-day novelist bethought himself or herself of this. H. S. KELLER.

Dixey Not to Appear at the Casino.

All negotiations by which Henry E. Dixey was to have played in Adonis at the Casino for two weeks in September are now off," said Rudolph Aronson to a MIRROR reporter recently. "Before Rice left for Europe it was decided that I should let him know by June 16 whether he could have the house for a fortnight, beginning Sept. 20. On June 15 I cabled that he could have three weeks, and received a reply from his manager saying I must wait until the following Tuesday for a definite reply. I cabled that I must have 'Yes' or 'No.' I also stipulated that the en gagement must be Mr. Dixey's first appearance after his return to America. His manager cabled: 'Accept dates. Authorize Rich

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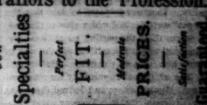
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AWNINGS.



LONDON, July 1, 1886. Owing to "unexpected changes" in Carl Tane, the first production on any stage of Herve's Frivoli, originally announced for last, was "unavoidably postponed" till y. I am not prepared to say that the but I do not think the parting guest was un-duly inclined to put himself out of the way to ne him that was coming. But let that The additional opportunity for rehearsal as not thrown away, and indeed there was lenty of room for it. Tuesday night's exwere somewhat curious. Any one my what was going on, and heard Nicholls an man intoning topical songs about police-rabbit-pie, dog-muzzling and similar and Florentine matters, might have en excused for fancying himself assisting at anything but the representation of a comic opera, the scene of which is laid in Florence Naples. After sampling all sorts and con-es of climates during the past fortnight, we have just collided with the fag-end of a heat we, and our playhouse temperature is some-ng dreadful. Otherwise—and bearing in mind the splender of the scene, the brilliant and costly ballets, and the magnificent mountenerally—the casual dropper-in afored might also have been pardoned for

ming he had struck a streak of real Par-

come again, but meant to stop. But of this

ntomime, and that chaos had not only

I don't know who wrote the French "book" ve's music, but for the English libretto W. Beatty Kingston is responsible. Frivoli is escribed on the bill as a "new comic opera," ept that it is not particularly novel and that ither comic nor an opera, this descrip tion fits it fairly well. M. Hervé has supplied some very bright, lively, tuneful music, which rhaps all the more acceptable to the Lopucause it is mostly reminiscent of some hing which it (the popular ear) has heard bepon mistaken identity and other mistakes of arious kinds. Frivoli is supposed to be a Neam street-singer. He is also supposed to have wit, vivacity, impudence and readiness of resource—to be, in short, a sort of a Figaro of the streets. If he had all or any of these qualities he carefully concealed them on Tuesday. Frivoli has been mistaken for a wicked Marquis and has had to fly from Naples mainly because the lovely Marchioness pursues him with a view to restitution of conjugal rights Count di la, the heavy father of a charming daughter, Rosella, is living in Florence in exile and furnished lodgings. A wooden sort of Cheralier loves Rosella, and picking up Frivoli cuous-like, of course engages that th as his servant, and sends him with a e-letter to Rosella. Naturally enough Frivoli delivers the letter at the wrong house, and the Duke di Harry Nicholls, believing it is inded for his wife, the Duchess di Emily Sole, goes mad with rage, challenges the Chevaller, and is left for dead, but subsequently ht home by the city guard and the whole th of the company. Here endeth the

In Act II. Frivoli turns up on the Austrony, led by Major Robert Pateman. Enter Italian frontier. Enter to him the Austrian ness (whose other name is the lovely Marchioness (whose other name is Kate Munroe) on a big white mare with pink points, followed by a tiny jockey (from Seven Dials apparently) on the tiniest of tiny ponies. Lovely Marchioness discovering Frivoli, goes for him for restitution, etc., as aforesaid. Frivoli, to escape her, enlists in the Austrian my. Enter now the Italian army, led by the en Chevalier. Heavy father, charming ghter and confidente have been skirmish-around at intervals in disguise. It is al-sed on all hands that heavy father must He does. Italian army conceals it-Austrian army innocently comes in to we a drink, and is incontinently captured by rivoli and the Italian army and the wooden valier. All these things take time, but in fact, their only-claim upon our on is that they give occasion for the in tion of one of the most charming balts ever witnessed. In the fullness of time Les III. is reached, and opens with various made in front of the tableau curhich thus does duty for a front scene. me of the explanation needs explaining, but must be thankful for small mercies. Frivns out to be the long-lost son of the and Harry Nicholis, though the Duchess bout this, because he has one eye other blue; but why is not quite

pairs off with Rosella. The bulk of this be ness is transacted by night—on the borders of the Bay of Naples—a lovely moonlit scene, the blue waters of the bay ever and anon irradiated by a backcloth of burning me tain which intermittingly throbs flame. this scene there is another magnificent ballet, "The Court Dancers," which, if put on at the Alhambra, would run for a year.

It was within ten minutes of midnight before all was over on Tuesday. The audience was patient, but the voice of the bird which saved the Capitol was not unrepresented among the noises which ensued upon the fall of the curtain. If Frivoli catches on, it will be due to Harris' magnificent mounting and stage management rather to any merit which the piece possesses. As for the cast, it contains some singers who cannot act, some actors who cannot sing, and some people who can neither sing nor act. This, however, is nothing new upon the lyric stage. A grave fault is that the name part, which, properly interpreted, might put a different comple upon the whole business, is under-played. It was evidently written for a man-and preferably for a man of the Fred. Leslie type. It is played by Madam Rose Hersee, a lady who, though a sufficiently competent artist in her own line of business, is utterly unsuited for a part of this kind. Marie Tempest as Rosella gained the success of the evening, musically, Nicholls and Pateman gagged unwarrantably, and gained many laughs in consequence. The rest of the cast do not call for mention.

The big Madison Square success, Hazel Kirke, by Steele Mackaye, was introduced to London playgoers at the Vaudeville yesterday by Thomas Whiffen, who, of course, resumhis original character of Pittacus Green, wholesale dealer in quotations, apt and otherwise. We found Hazel Kirke (which bears a suspicious resemblance to Conquest and Pettitt's Green Lanes of England) one of those plays which makes you think the dramatic taste of New York is quite a century behind that of London. And yet, in spite of its inflated platitudes and ultra-theatrical denunciations Hazel Kirke possesses many of those toucher of nature which make the whole world kin and draw tears even from the most cynical, What the piece needs is rewriting. I don't make this suggestion, bear in mind, for the benefit of the "Dramatic Critics' Ring," which some of your contemporaries are fond of talking about, but that is what the play needs At present the chief alteration made in Hazel Kirke for the English market has been to trans pose the scene to Lancashire, Whiffen, whom we found to be a sort of plump Charles Mathews, soon became a favorite. But for his skill, Pittacus Green-a kind of American Rover-would soon have become a bore. I hope soon to see Whiffen in a better part. Fernandez was a powerful Dunstan Kirke, Miss Milward a charming and pathetic Hazel, and Fanny Brough delighted the house as Dolly Dutton, the beloved of Pittacus.

Henry Irving was invited to Oxford University on Saturday night, there to deliver a lecture on the Drama to the students, who were about to revel in the joys of "commence." As soon as possible after he had finished alternately tickling and terrifying a vast Lyceum matinee audience, by his vivid acting as the malevolent Mr. Mephistopheles, Irving, accompanied by his right-hand man. the erudite but unassuming Bram Stoker, took train to the academic city, and in due course reached the platform of the new University Schools. Irving was then straightway introed and panegyrised by Vice-Chan Jowett, a personage whose power in Oxford exceeds that of the Prince of Wales in London. The popular player then proceeded to address the audience, which numbered abou 1,400, and was mostly made up of distinguished folk. He reviewed the principal points in the lives and life-work of those mighty mummers, Messrs. R. Burbage, T. Betterton, D. Garrick and E. Kean, Out of all this he managed to construct a highly interesting narrative, full of shrewdness, hum and pathos, and sandwiched here and there with wise saws and moral instances. When Irving had finished his address the student retaliated with one of their own. Also with a book, entitled "Fleay's Life and Works of Shakespeare," a work which contains many startling theories and more or less ingenic xes. For both these gifts Irving returned thanks in a speech full of wisdom and advice. The advice, it may be noted, was intended for the benefit of those students who might hereafter (as he hoped they would adopt the stage as a profession. Whether the students' parents and guardions echoed that hope has not yet been stated.

The Dalys produced the cld comedy, She Would and She Wouldn't, at the Strand on Sat urday afternoon, and again scored as they did at Toole's two years ago. Ada Rehan (down little fluttering heart!) was in fine form as Hy-polita, and John Drew convulsed the house as the perplexed Don Philip. Virginia Drehe merrily represented the saucy Flora (formerly played here by Jean Gordon) and Edith King-don was a charming Donna Rosara. James Lewis, funniest of comedians, caused roars of laughter as the lying Trappanti. Otis Skinner, however, did not maintain the improvement he showed in A Night Off. The comedy wa warmly received throughout and calls were taken himself off, Frivoli con-day's enjoyment. The great Mrs. Gilbert had no part. Next Saturday, however, that fin-

Country Girl.

While I am on "Amurrican" subjects, I may well inform you that the recently made arrangements to revise and strengthen Adonis are "off." Dixey and Rice not only now consider that the p'ece doesn't need revising, but have also (possibly in order to show their in-difference for the verdict of the London press) restored the long barber's shop and store scene—a scene utterly esoteric to London playgoers. They perhaps deserve some credit for their pluck (or shall we say obstinacy?), but I am inclined to prophesy that the box office receipts, which have recently been rising a little, will go down again with a rush. Meanwhile Dixey has been telling a Pall Mall Gazette interviewer all about his imitation of Irving and how it is done.

The funniest wheese lately issued from the Dixey-Rice crowd is that the critics, after having been feasted at the Dixey banquet, were obliged to mercilessly slate Adonis in order to prove their independence. Ha, ha!

Erminie, which, according to all accounts, caught on in New York, was revived at the Comedy on Saturday, with most of the original cast. It was well received. At the Com edy on Tuesday afterdoon there was produced a three-act comedy-drama entitled Caught. It was by Stanislaus Calhaem, the original representative of Jacky in It's Never Too Late to Mend. But the piece was so poor and was so badly played on the whole that I quite expected Calhaem (who played a fashionable villainous Baronet in a very low comedy manner), would drop into some of Jacky's business and exclaim, "It's dam ridic'lus!"

Charles Wyndham is said to have taken the Princess, and people are asking, "What will he do with it?" Can he aspire to Wilson Barrett's mantle during W. B.'s absence? Some say he will back Charles Warner there.

People are writing to the papers to point out that Mrs. Harry Becket's Jack (still running at the Royalty) is identical with a novel published in our Family Herald about three years ago. Mrs. Becket, however, has stated that the piece is based on a story of her own which was published in the United States ten years

W. G. Wills' adaptation of Ouida's "Two Little Wooden Shoes" is due at the Criterion next Saturday afternoon. Your Nat Goodwin has settled to come to the Gaiety next June. He will be supported, it is said, by an English company. Lendon is hoping that he will be accompanied by a better piece than Mr. Dixey

brought. Mapleson has been trying to get a five years' lease of Covent Garden for opera purposes. I hear to-day that he has been successful.

GAWAIN.

MOLINELLI -Florence Molinelli, a recent Denver debutante in Juliet, has been quietly residing with her mother in this city for some time. The receipts of the Denver debut, which was a benefit, are to be used in Miss Molinelli's dramatic education. She possesses not a little dramatic ability. On Saturday last the lady gave readings from Romeo and Juliet and other plays at Steck's Hall and favorably impressed a small audience. It is said that several prominent New Yorkers are interested in her advancement. The Denver press was agitated over her pronunciation of Romeo. She will not depart from Romay-o, and has brought it with her to New York.

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